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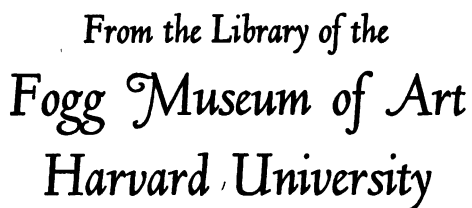
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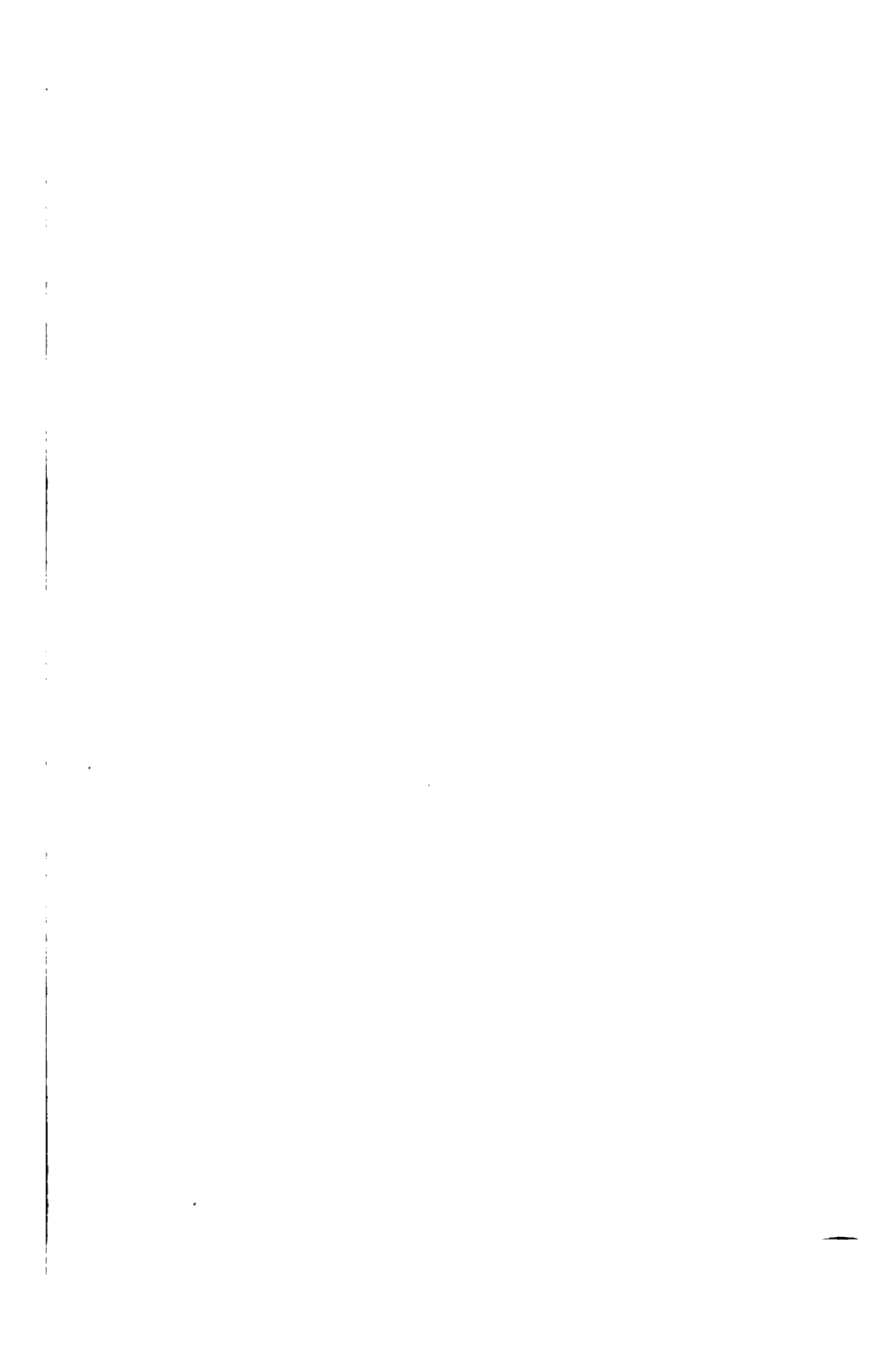
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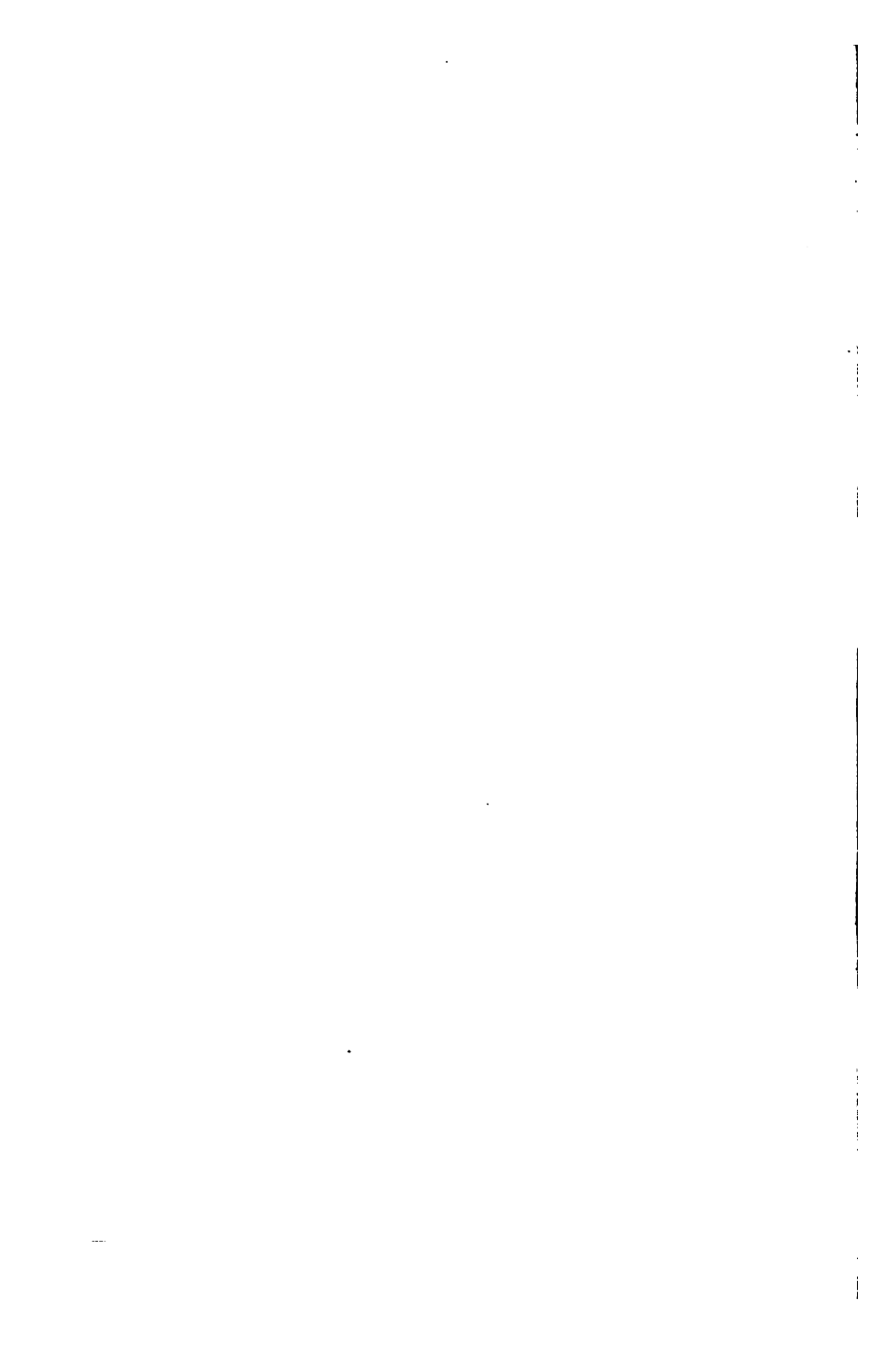
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*To William How Davies,  
from his sincere friend,  
THE Society of Antiquaries,  
London, May, 1885.*

**ABRIDGED CATALOGUE**

OF THE

**PICTURES**

IN

**THE NATIONAL GALLERY;**

WITH

**Short Biographical Notices of the Painters.**

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**FOREIGN SCHOOLS.**

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**By Authority.**



**LONDON:**

**PRINTED FOR HER MAJESTY'S STATIONERY OFFICE,  
AND SOLD AT THE GALLERY.**

**1885.**

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*Price Sixpence.*

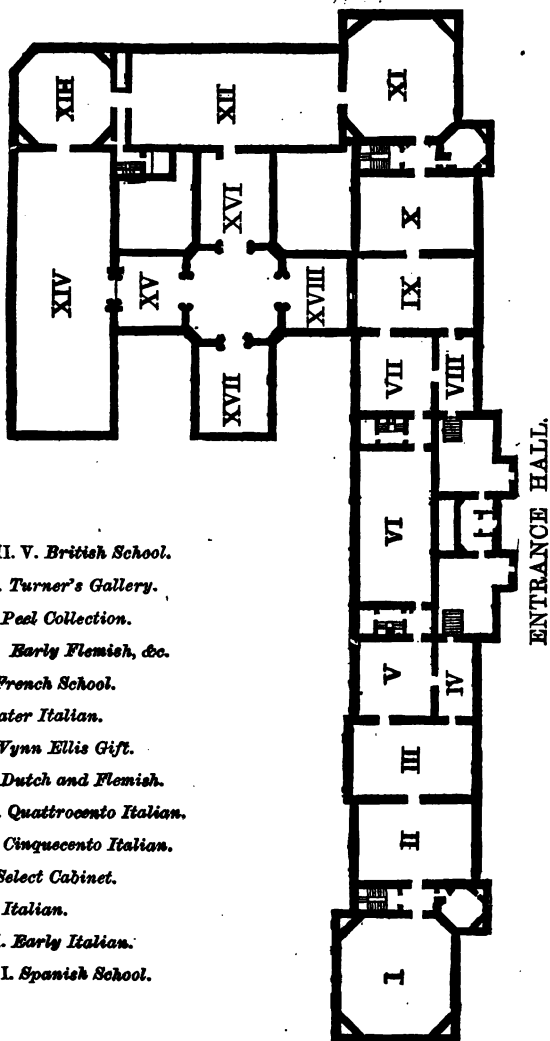
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***N.B.***—The larger Edition of this Catalogue, which has been for some time under revision, is now in the press, and will be issued shortly.

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# PLAN OF THE GALLERY FLOOR.



II. III. V. *British School.*

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## NOTICE.

THE National Gallery is open to the public ~~free~~ on Mondays, Tuesdays, Wednesdays, and Saturdays throughout the year during the following hours:—

January	From 10 A.M. until dusk.
February	} From 10 A.M. until 5 P.M.
March	
April	
May	
June	} From 10 A.M. until 6 P.M.
July	
August	
September	} From 10 A.M. until 5 P.M.
October	
November	} From 10 A.M. until dusk.
December	

The Gallery is open to Students on Thursdays and Fridays during the above-mentioned months from 10 A.M. to 5 P.M. in summer and 4 P.M. in winter, and to the public on the same days after 11 o'clock A.M. and up to the same hours by payment of sixpence.

In using this catalogue in the Gallery, reference should be made from the painter's *surname* on the frame of the picture to the corresponding *surname* at the head of the page in the catalogue, where the order is alphabetical. Thus "Raphael" will be found under "Sanzio," and Michelangelo under "Buonarroti." But in cases where the painter is commonly known under some *sobriquet*, as, for instance, Tintoretto, the familiar name has been retained and should be looked for. When more than one designation occurs, the name to be looked for in the Catalogue may be ascertained by referring to the number in the Index List, page 7, corresponding with the number of the picture. The names of Dutch and Flemish painters to which "Van" is prefixed should be looked for under the initial letter of their surnames and not under that of the prefix.

In cases where the name of the painter is not inscribed on the picture frame, reference should be made in the catalogue to the general heading "Unknown," under which such pictures are classified, as far as possible, with reference to the Schools to which they belong.

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## THE NATIONAL GALLERY.

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THE British National Gallery of Pictures was founded in 1824, during the administration of the Earl of Liverpool, by the purchase of the collection of the late John Julius Angerstein (consisting of thirty-eight pictures), which was accordingly secured to the nation; and a grant of Parliament of 60,000*l.*, proposed by Government, was voted April 2, 1824, to defray the charge of purchase and the expense incidental to the preservation and public exhibition of the collection for that year—57,000*l.* for the pictures, and 3,000*l.* for the incidental expenses.

A National Gallery was thus established. It was opened to the public, in the house of Mr. Angerstein, in Pall Mall, May 10, 1824. In 1826 the collection was increased by the munificent donation of sixteen pictures from Sir George Beaumont, as well as by further purchases on the part of the Government. In 1831 it was enriched by the valuable collection (consisting of thirty-five pictures) which was bequeathed to the nation by the Rev. William Holwell Carr; and from that time to this, works have been constantly added to it, by donation, by bequest, and by Government purchase. Up to the year 1847, nearly a quarter of a century after its foundation, the National Gallery contained only forty-one pictures of the British School; but on December the 22nd of that year it was greatly increased by the munificent donation of Robert Vernon, Esq., who presented, by deed of gift, to the Trustees of the National Gallery a collection of one hundred and fifty-seven pictures, all, with only two exceptions, by painters of the British School. The Turner Collection, consisting of 105 oil pictures, besides numerous water-colour drawings, was acquired in conformity with the artist's bequest in 1856. The Wynn Ellis Gift of 94 pictures was added in 1876.

The National Collection now consists of about 1,030 pictures, of which about 690 belong to Foreign Schools.\* The building in which the collection is at present deposited was erected at the national expense, expressly for the purpose, after a design by William Wilkins, R.A., architect. It was commenced in 1832, and was opened to the public April 9, 1838. In the year 1876 the new wing, erected from a design by the late Mr. E. M. Barry, R.A., was added, and the Vernon Collection, which had been temporarily exhibited at the South Kensington Museum, was removed to this Gallery.

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\* Complete lists of pictures purchased for, and of donations and bequests of foreign pictures to, the National Gallery, are given at the end of the Catalogue.

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1016 Lely, Sir Peter	
1017 Unknown	
1018 Claude	
1019 } Greuze	
1020 }	
1021 Hals, Frans	
1022 } Moroni	
1023 }	
1024 }	
1025 Moretto	
1031 Savoldo	
1032 Umbrian School	
1033 Lippi, Filippino	
1034 Botticelli	
1035 Bigio, Francia	
1036 Unknown	
1041 Veronese	
1042 Hemessen, C. Van	
1045 David Gheeraert	
1047 Lotto, Lorenzo	
1048 Italian School	
1049 Westphalian School	
1050 Bakhuizen, Ludolf	
1051 Umbrian School	
1052 Milanese School	
1053 Witte, Emanuel de	
1054 Guardi, Francesco	
1055 } Sorgh	
1056 }	
1057 Vernet, Claude J.	
1058 } Canale, Antonio	
1059 }	

No.	
1060 Wouwerman, Philips	
1061 Poel, E. Van der	
1062 Ferrarese School	
1063 Unknown	
1074 Hals, Dirk	
1075 Perugino, Pietro	
1077 Borgognone, Ambrogio	
1078 Early Flemish School	
1079 " "	
1080 School of the Lower Rhine	
1081 Early Flemish School	
1082 " "	
1083 " "	
1084 Patinir, Joachim D.	
1085 School of the Lower Rhine	
1086 Early Flemish School	
1087 Early German School	
1088 German School	
1089 Early Flemish School	
1090 Boucher, François	
1092 Zaganelli, Bernardino	
1093 Vinci, Leonardo da	
1094 Mor, Sir Antonio	
1095 Lievens, Jan	
1096 Weenix, Jan	
1098 Montagna, Bartolommeo	
1100 } Longhi, Pietro	
1101 }	
1102 }	
1103 Lorenzo, Fiorenzo di	
1104 Manni, Giannicola di Paolo	
1105 Lotto, Lorenzo	
1106 Montagna, Francesco	
1107 Alunno, Niccolò da Foligno	
1109 Buonacorso, Niccolò	
1113 Lorenzetto, Pietro	
1114 } Coques, Gonzales	
1115 }	
1116 }	
1117 }	
1118 }	

No.  
 1119 Grandi, *Ercolo di Giulio*  
 1120 Cima, *Giambattista*  
 1121 Venetian School  
 1122 Theotocopuli, *Domenico*  
 1123 Venetian School  
 1124 Lippi, *Filippino*  
 1125 Mantegna, *Andrea*  
 1126 Botticelli, *Alessandro*  
 1127 North Italian School  
 1128 Signorelli, *Luca*  
 1129 Velasquez, *Don Diego*  
 1130 Robusti, *Jacopo*  
 1131 Carucci, *Jacopo*  
 1132 Steenwyck, *Hendrik*  
 1133 Signorelli, *Luca*  
 1134 Liberale, *da Verona*

No.  
 1135 Veronese School  
 1136 "  
 1137 Ostade, *Isaac Van*  
 1138 Castagno, *Andrea del*  
 1139 } Duccio, *di Buoninsegna*  
 1140 }  
 1141 Messina, *Antonello da*  
 1143 Ghirlandajo, *Ridolfo del*  
 1144 Bazzi, *Giovanni Antonio*  
 1145 Mantegna, *Andrea*  
 1147 Lorenzetti, *Ambrogio*  
 1148 Velasquez, *Don Diego*  
 1149 Oggionno, *Marco d'*  
 1150 Carucci, *Jacope*  
 1151 Early Flemish School  
 1152 Piazza, *Martino*  
 1154 Greuze, *Jean Baptiste*





## CATALOGUE.

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**AGNOLO** (ANDREA D'). See **SARTO**.

**ALBERTINELLI** (MARIOTTO),

A pupil of Cosimo Rosselli, and the friend and assistant of Fra Bartolommeo, was born in 1474 at Florence, and died there in 1515. Tuscan School.

No. **645**. *The Virgin and Child, seated.*

Entire small figures.

On wood, 6 in. h. by 4 in. w.

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**ALLEGRI**. (See **CORREGGIO**.)

**ALLORI** (CRISTOFANO),

The pupil of his father, Alessandro, sometimes called Bronzino after his uncle, was born at Florence in 1577, and died there in 1621. Tuscan School.

No. **21**. *Portrait of a Lady.*

On panel, 1 ft. 11 in. h. by 1 ft. 6½ in. w.

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**ALUNNO** (NICCOLÒ DA FOLIGNO).

Painted from 1458 to 1499: he is said to have been the master of Pietro Perugino. Umbrian School.

No. **1107**. *The Crucifixion, &c. (a triptych).*

In the central compartment the Dying Saviour is seen on the Cross, surrounded by four angels, who, in various attitudes denoting sympathy and grief, receive in gold vessels the blood which flows from the sacred wounds. Below St. Francis, in the



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In the central compartment the Dying Saviour is seen on the Cross, surrounded by four angels, who, in various attitudes denoting sympathy and grief, receive in gold vessels the blood which flows from the sacred wounds. Below St. Francis, in the

habit of his order, kneels, embracing the cross. On the right hand stands St. John, the beloved disciple, with clasped hands and averted head. On the left the Holy Virgin sinks fainting in the arms of two female Saints. Landscape background. In the middle distance a fortified wall surrounding buildings.

The side wings are each divided transversely into two panels, on which are represented successively:—

1. The Agony in the Garden.
2. Christ bearing His Cross to Calvary.
3. The Descent from the Cross.
4. The Resurrection.

In tempera on wood. Central compartment, 3 ft. h. by 1 ft. 10½ in. w. Side panels, each 1 ft. 4½ in. h. by 9½ in. w.

### ANGELICO (FRA GIOVANNI).

FRA GIOVANNI DA FIESOLE, called L'ANGELICO, on account of his great piety, was born near the Castello di Vicchio, in the Mugello, in 1387, and joined the order of the Predicants at Fiesole in 1407. He died at Rome in 1455. Tuscan School.

#### No. 582. *The Adoration of the Magi.*

"Now when Jesus was born in Bethlehem of Judea, there came wise men from the east."—"And when they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold and frankincense, and myrrh."—*Matthew* ii. 1, 11.

In tempera, on wood, 7½ in. h. by 1 ft. 6½ in. w.

#### No. 663. *Christ surrounded by Angels in the midst of the Blessed.*

The Patriarchs, the Prophets, the Saints and Martyrs, &c. Upwards of 250 small figures. The predella of an altar-piece, in five compartments.

In tempera, on wood, 12½ in. h. by 8½ in., 2 ft. 1 in., and 2 ft. 4½ in. w.

### ASSISI (ANDREA DI.) See INGEGNO (I').

**BAKHUIZEN** (LUDOLF)

Was born at Emden, December 18, 1631, and learnt painting under A. Van Everdingen and H. Dubbels. He died at Amsterdam, in 1708. Dutch School.

**No. 204.** *Dutch Shipping.*

A Dutch ship of war, firing a salute; with fishing boats, and other vessels.

On canvas, 3 ft.  $4\frac{1}{2}$  in. h. by 4 ft.  $6\frac{1}{2}$  in. w.

**No. 223.** *Dutch Shipping.*

A frigate, with a yacht saluting, a boat, and many small vessels.

On canvas, 2 ft.  $5\frac{1}{2}$  in. h. by 3 ft.  $5\frac{1}{2}$  in. w.

**No. 818.** *Coast Scene.*

The sea shore with small breakers falling on the sands. A group of figures in the foreground, and a fishing boat pushing off in the middle ground. Signed L. B.

On wood,  $18\frac{1}{2}$  in. h. by 1 ft.  $6\frac{1}{2}$  in. w.

**No. 819.** *Off the Mouth of the Thames.*

A gale and a stormy sea; on the right some cliffs, and a small fishing harbour. An English schooner and two boats in the foreground; and a bark in the middle distance on the left, with main-sail and two foresails set.

On canvas, 3 ft.  $2\frac{1}{2}$  in. h. by 4 ft. 4 in. w.

**No. 1000.** *Shipping, the Estuary of a River.*

A jetty, on which is a small shed for passengers by the boats; the masts and sails of a vessel seen behind the jetty. A small boat with two men in front, another vessel to the right sailing towards a Dutch frigate at anchor in the middle distance. A dark cloudy sky casting a black shadow on the water.

On oak,  $18\frac{1}{2}$  in. h. by  $18\frac{1}{2}$  in. w.

**No. 1050.** *A Sea View, off a Port, with Shipping.*

On canvas, 3 ft.  $11\frac{1}{2}$  in. h. by 5 ft. 4 in. w.

**BARBARELLI (GIORGIO),**

Commonly called, from his large and handsome stature, GIORSTONE, was born near Castelfranco, before 1477. He was the fellow-pupil of Titian with Giovanni Bellini at Venice, and early distinguished himself for his beautiful colouring, and his effective treatment of light and shade. He died in 1511, before the completion of his thirty-fourth year. Venetian School.

**No. 269. *A Knight in Armour.***

Completely armed, with the exception of the head; in his left hand he holds a lance.

On wood, 1 ft. 3½ in. h. by 10½ in. w.

**SCHOOL OF BARBARELLI.****No. 41. *The Death of Peter Martyr.***

St. Peter the Dominican, a native of Verona, was an active agent of the Inquisition in the thirteenth century, and having, as such, made many enemies, he was at length assassinated by one of these, named Cavina, at the entrance of a wood on the road from Milan to Como.

On canvas, 3 ft. 4½ in. h. by 4 ft. 9½ in. w.

**No. 930. *The Garden of Love.***

A hilly landscape, a village in the background, and mountains in the distance. In the foreground a small stream and cascade partly shaded by overhanging trees; to the left a man standing with a fiddle in his hand; behind him a woman with her right hand full of roses; at her feet two doves. Across the rivulet, towards the middle ground, a man in red suit and cap seated, and a woman reclining against him at his side, apparently asleep; a lute and some music lying in front of them. In the middle distance, two men accosting, and, still further, two other figures conversing.

On canvas, 7 ft. 3 in. h. by 4 ft. 11 in. w.

**BAROCCI (FEDERIGO),**

Called also BAROCCIO, was the pupil of Battista Franco; he was born in 1528, at Urbino, in the Papal State, where he died of apoplexy September 30th, 1612, aged 84. Roman School.

No. 29. *A "Holy Family."*

Known as "*La Madonna del Gatto*," from the circumstance of a cat being introduced into the picture.

On canvas, 3 ft. 9 in. h. by 3 ft. w.

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**BASAI'TI (MARCO),**

A native of the Friuli, but of a Greek family, was the contemporary and rival of Giovanni Bellini at Venice. He painted from probably before 1500 to 1520. Venetian School.

No. 281. *St. Jerome reading.*

The saint is seated, reading a folio volume, which rests upon his knee. Rocky landscape; a walled town in the back-ground.

On wood, 18½ in. h. by 13 in. w.

No. 599. *The Infant Christ asleep on the lap of the Virgin.*

The Virgin is seated on the ground in a meadow, and adoring the Child. In the back-ground goats and cattle pasturing, and a convent on a hill; mountains in the distance.

On wood, 2 ft. 2 in. h. by 2 ft. 9 in. w.

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**BASSA'NO (JA'COPO).**

JACOPO DA PONTE, commonly called Il Bassano, or Jacopo da Bassano, from his native place, in the Venetian State, was born in 1510. He died at Bassano, February 13, 1592. Venetian School.

No. 173. *Portrait of a Gentleman.*

Standing, dressed in a black robe trimmed with fur.

On canvas, 3 ft. 9 in. h. by 2 ft. 10 in. w.

No. 228. *Christ driving the Money Changers out of the Temple.*

On canvas, 5 ft. 3 in. h. by 8 ft. 9 in. w.

**No. 277.** *The Good Samaritan.*

Raising the wounded Jew to place him on his mule; the Levite is seen in prayer in the back-ground.

On canvas, 3 ft. 4½ in. h. by 2 ft. 7½ in. w.

**BAZZI** (GIOVANNI ANTONIO).

Called also Il Sodoma, was born at Vercelli, a city of Piedmont, in 1477. Among his earliest paintings were some illustrating the life of St. Benedict, which he executed at Monte Oliveto in 1502. He visited Rome during the pontificate of Julius II., and was employed in the Vatican, but his works there, together with those of other artists, were subsequently obliterated to make room for the frescoes of Raphael. He was also engaged by Agostino Chigi to decorate the apartments of the Farnesina Palace. He died in 1549. Lombard School.

**No. 1144.** *The Madonna and Child, with Saints.*

On a throne canopied by a curtain, which is raised by angioletti, the Virgin, clad in a rose-coloured robe and blue mantle, sits bearing in her lap the infant Christ. He raises His hands in benediction towards a monk who is presented by St. Peter.

On wood, 1 ft. 7 in. h. by 1 ft. 2½ in. w.

**BELLI'NI** (GIOVA'NNI),

The most distinguished of the painters of the fifteenth century, at Venice, was born in that city about 1428. He died at the advanced age of 90, November 24, 1516. Venetian School.

**No. 189.** *Bust Portrait of the Doge Leonardo Loredano, in his State Robes.*

Signed JOANNES BELLINUS.

On wood, 2 ft. h. by 1 ft. 5½ in. w.

**No. 280.** *Madonna and Child.*

Behind is suspended a green curtain: landscape back-ground. Inscribed on an unfolded scrip of paper—JOANNES BELLINUS P.

On wood, 2 ft. 11¾ in. h. by 2 ft. 1½ in. w.

**No. 726.** *Christ's Agony in the Garden.*

A rocky landscape in a warm twilight. In the fore-ground are the three disciples sleeping, while the Lord is praying on a hill a little way from them; above, an angel appears holding a cup as



the emblem of the Passion. In the distance beyond the brook, Cedron, is seen Judas approaching with a crowd of Jews. (See Luke, ch. xxii., and John, ch. xviii.)

On wood, 2 ft. 8 in. *h.* by 4 ft. 10 in. *w.*

**No. 808. *St. Peter Martyr.***

Portrait of a Dominican Monk, holding a palm branch, with a knife in his head and a dagger in his breast. Signed in a cartellino, *Joannes Bellinus.*

On wood, 1 ft. 10½ in. *h.* by 1 ft. 6½ in. *w.*

**No. 812. *Landscape, with the Death of St. Peter Martyr, 1252.***

Peter the Dominican and his companion are being assassinated by two armed men in a wood, on the road between Milan and Como. In the background are several labourers at work in the wood; a small town is seen in the distance. Signed *Joannes Bellinus.*

On wood, 3 ft. 4 in. *h.* by 5 ft. 4 in. *w.*

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**ASCRIBED TO GIOVANNI BELLINI.**

**No. 694. *St. Jerome in his Study.***

The saint, dressed in crimson and blue, is seated on a bench reading at a desk. On his right, in the back-ground, are two open cupboards containing books, a flask, a candlestick, and other objects; in the fore-ground are a sleeping lion, a partridge, a pair of slippers, and a cardinal's hat, blue. Through an open window are seen the sea, some distant hills, and a convent.

On canvas, 2 ft. 4½ in. *h.* by 3 ft. 2½ in. *w.*

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**SCHOOL OF GIOVANNI BELLINI.**

**No. 234. *A Warrior adoring the Infant Christ.***

On canvas, 5 ft. 1 in. *h.* by 8 ft. 7 in. *w.*

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**BELTRAFFIO (GIOVANNI ANTONIO),**

(Or Boltraffio), a scholar and imitator of Leonardo da Vinci, was born at Milan in 1467, and died there June the 15th, 1516. His epitaph originally in the church of "San Paolo in Compito" at Milan, is now in the academy of the Brera there. Milanese School.

**No. 728.** *The Madonna and Child.*

The latter lying in its mother's lap, has just turned away from her breast; in the background a curtain. Figures, life-size.

On chesnut, 3 ft. h. by 2 ft. 2 in. w.

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**BENVENUTI (GIOV. BATTISTA.)** See **ORTOLANO.****BENVENUTO DA SIENA.**

BENVENUTO DI GIOVANNI DEL GUASTA, a distinguished master of the early Siennese painters, was born at Siena on the 13th of September 1436, and was still living there in 1517. Tuscan school.

**No. 909.** *Madonna and Child Enthroned.*

In the central compartment is the Virgin placing a sprig of white roses in the hand of the Infant. Two Angels on the throne behind playing musical instruments.

In the compartments on either side are figures of St. Peter and St. Nicholas of Bari.

In tempera, on wood, each 5 ft. 6½ in. h. by 2 ft. 2½ in. w.

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**BERCHEM (NICOLAS),**

Was born at Haarlem in 1620; where he also died, Feb. 18, 1683. Dutch School.

**No. 240.** *Crossing the Ford.*

On wood, 11½ in. h. by 1 ft. 5½ in. w.

**No. 820.** *Landscape with Ruin.*

A hilly country, evening; some peasants and cattle are crossing a stream; on the left is the ruined arch. Signed *Berchem.*

On wood, 1 ft. 6 in. h. by 1 ft. 8 in. w.

**No. 1004.** *Italian Landscape.*

Hilly country; muleteers resting with their animals in the scanty shade of some slender trees in the foreground, much above the plain of the distance. The broken trees indicate an exposed situation. Signed **BERCHEM.**

On canvas, 3 ft. 7 in. h. by 4 ft. 1 in. w.

**No. 1005. *Ploughing.***

A hilly woody landscape; two men ploughing with a yoke of cattle; dog and pitcher, &c. in the foreground. Signed BERCHEM.

On canvas, 15 in. *h.* by 20 in. *w.*

**No. 1006. *Landscape.***

With cattle and figures; a man is playing a hurdy gurdy before a woman with a child in her lap; she wears a blue gown. Signed BERCHEM 165+.

On oak, 13½ in. *h.* by 15 in. *w.*

**BIBIENA (FERDINANDO),**

The son of Giovanni Maria Gatti da Bibiena, was born at Bologna in 1657, and was taken care of and instructed by Cignani. He was painter and architect, and executed several works for Ranuccio Farnese, Duke of Parma. His scenic effects are very successful. He became blind, and died in 1743. He left some works on perspective.

**No. 936. *The Teatro Farnese, Parma.***

The pit and stage of a theatre, in which Othello is being played; the stage is a constructed scene, by daylight, with entablatures and statues at intervals: Othello is on the stage; the pit is full of visitors, who are promenading about; there are no seats.

On canvas, 3 ft. 5½ in. *h.* by 3 ft. 8½ in. *w.*

**BIGIO (FRANCIA).**

Francesco, the son of Cristofano Bigi, and commonly called Francia Bigio, was born of humble parentage at Florence in 1482, and died there in 1524. He studied under Mariotto Albertinelli, and quickly rose to eminence. Subsequently he formed a strong friendship with Andrea del Sarto, and his first important work was produced in 1513, in co-operation with that painter, in the *cortile* of the Servi.

**No. 1035. *Portrait of a young man.***

In half length, with long hair, in black habit and cap; bearing on his breast the cross of Malta. He holds in his hands an open letter and looks towards the spectator. The background is a

landscape. On a ledge below is the inscription TAR: BAVLI: CHI: BIEN: EIMA. (Slowly forgets he who loves well), at either end of which is the monogram of Francia Bigio.

On panel, 1 ft. 11 $\frac{1}{2}$  in. h. by 1 ft. 6 in. w.

### BISSO'LO (FRANCESCO),

A pupil of Giovanni Bellini, was painting at Venice about 1492-1530. Venetian School.

#### No. 631. *Portrait of a Lady.*

In a rich dress of Byzantine stuff; and with her hair in a net. Bust.

On wood, 14 $\frac{1}{2}$  in. h. by 12 in. w.

### BLES (HENDRIK DE),

Was born at Bouvignes, near Namur, in 1480; he lived also at Mechlin; and died apparently at Liège about 1550. He was called Civetta by the Italians from his frequently placing an owl in his pictures, which are generally a combination of landscape and figure painting. Flemish School.

The following pictures are ascribed to him:—

#### No. 718. *Mount Calvary—Christ on the Cross.*

Three angels receiving in chalices the blood which pours from his wounds. Below are St. John, the Virgin Mary, the Magdalene, Longinus the centurion, and another Roman soldier. In the back-ground is a view of Jerusalem, to which the Jews are seen returning.

On oak, upper angles cut away, 3 ft. 1 in. h. by 2 ft. 2 $\frac{1}{2}$  in. w.

#### No. 719. *The Magdalen.*

Richly dressed, holding a vase of ointment in her left hand, and lifting the lid with her right. Before her lies an illuminated manuscript. Through an ornamented archway is seen a distant landscape with a view of the sea. Half-length figure.

On oak, 20 $\frac{1}{2}$  in. h. by 13 $\frac{1}{2}$  in. w.

### BOCCACCINO (BOCCACCIO)

Was a native of Cremona, where several of his works are still preserved; but of the circumstances of his life little is known. His works bear dates from 1496 to 1518.

**No. 806. *The Procession to Calvary.***

A composition of many small figures, some on horseback, in a rocky landscape, with a sea in the distance; the two thieves are seen led on in advance to the Calvary. In the centre of the foreground is Christ bearing his cross, preceded by John. On the spectator's right, the Virgin, fallen in a swoon, is being attended to by the two Marias and Salome.

On wood, 4 ft. 4 in. *h.* by 4 ft. 3½ in. *w.*

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**BOL (FERDINAND)**

Was born at Dort in 1611, and entered the school of Rembrandt at Amsterdam, where he acquired the rights of citizenship in 1652, and died in 1681. Dutch School.

**No. 679. *The Portrait of an Astronomer (?)***

Half length, seated before a table, on which are an open book and two globes. Signed, and dated 1652.

On canvas, 4 ft. 1½ in. *h.* by 4 ft. 4½ in. *w.*

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**BONO DI FERRARA,**

A painter of the fifteenth century, is said to have studied in the school of Squarcione at Padua. He was certainly the scholar of Pisano, or Vittore Pisanello, as the signature on the example of his work described below shows:—"Bono of Ferrara, the pupil of Pisano." He was still living in 1461, when he was engaged in the Cathedral of Siena.

**No. 771. *St. Jerome in the Desert.***

By his side reposes his lion; a church is seen in the background; a rocky landscape, sunset. Inscribed BONUS FERARIENSIS PISANI DISIPULUS.

On wood, 1 ft. 8 in. *h.* by 1 ft. 8 in. *w.*

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**BONSIGNORI (FRANCESCO)**

Was born at Verona in 1455, and studied under Mantegna, at Mantua, where he settled. He died at Caldiero, near Verona, where he went to drink the waters, on the 2d July 1519. Bonsignori painted history, portraits, architecture, and animals. He excelled in all departments, and as some of his pictures had deceived animals, he acquired the name of the modern Zeuxia.

**No. 736. *Portrait of a Venetian Senator.***

In a red dress and stole; head. Signed on a cartellino, *Franciscus Bonsignorius Veronensis, P. 1487.*

In tempera, on wood, 16½ in. h. by 11½ in. w.

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**BONVICINO (ALESSANDRO),**

Commonly called **IL MORETTO DI BRESCIA**, was born at Brescia in the year 1498. His first master was Fioravante Ferramola; he studied afterwards under Titian at Venice, and became subsequently an imitator of the style of Raphael. He died about 1555. Venetian School.

**No. 299. *Portrait of an Italian Nobleman.***

Count Sciarra Martinengo Cesaresco, who was killed in France in the wars of the Huguenots in 1569. Half-length, seated, life-size.

On canvas, 3 ft. 8 in. h. by 3 ft. w.

**No. 625. *St. Bernardino of Siena.***

With Saints Jerome, Joseph, Francis, and Nicholas of Bari; and the Virgin and Child appearing in the clouds above with Saints Catherine and Clara.

On canvas, 11 ft. 7 in. h. by 7 ft. 6 in. w.

**No. 1025. *Portrait of an Italian Nobleman.***

Of about 30 years of age, seen in front at full length, the head inclining to the left. The right arm rests upon a pedestal; the left hand, ungloved, upon the sword-hilt. The dress is a brown doublet, with the sleeves richly slashed; a black damask mantle and parti-coloured hose, of which one leg is brown, the other black. On the scarlet cap is a medallion in gold and enamel, with the device of the St. Christopher bearing the Infant Saviour. The back-ground is architecture, with a castle on a hill. Dated below **MDXXXVI.**

On canvas, 6 ft. 6 in. h. by 2 ft. 11 in. w.

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**BORDONE (PARIS), *Cavaliere,***

Was born at Treviso in 1500, and was the pupil of Titian. He lived some time at the Court of Francis I.; and died at Venice, January the 19th, 1570. Venetian School.

**No. 637. *Daphnis and Chloe.***

Seated on a bank among some trees; Cupid crowning Chloe with a wreath of myrtle. Figures life size.

On canvas, 4 ft. 5½ in. h. by 3 ft. 11 in. w.

**No. 674. *Portrait of a Lady.***

Of the Brignole family, of Genoa; in a crimson dress with a low body and long sleeves. Half-length, life size.

On canvas, 3 ft. 5½ in. h. by 2 ft. 9 in. w.

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**BORGOGNONE (AMBROGIO),**

Called also Ambrogio da Fossano, from his birth-place in Piedmont, was distinguished as architect and as painter. His pictures bear dates from 1490 to 1522. Milanese school.

**No. 298. *The Marriage of St. Catherine of Alexandria.***

The Virgin presenting St. Catherine of Siena, to whom the Infant Christ also offers a ring. Four figures, small life-size.

In tempera, on wood, 6 ft. 7 in. h. by 4 ft. 3 in. w.

**No. 779-780. *Family Portraits.***

On the spectator's left, a group of nine men, on the right a more numerous group of women, in adoration, kneeling by the side of a tomb (?) Busts, in profile, half the scale of life. Above the men is seen a hand, probably of some patron saint.

On silk, attached to wood, each 2 ft. 1 in. h. by 1 ft. 4 in. w.

**No. 1077. *A Triptych.***

In the central panel the Virgin and Child enthroned. Two angels, standing on the arms of the throne, play on lutes. On the right panel the Agony in the Garden. On the left the Redeemer bearing his cross.

In tempera, on wood. Central panel, 3 ft. ½ in. h. by 1 ft. 10½ in. w. Side panels, 3 ft. 3½ in. h. by 1 ft. 6 in. w.

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**BOTH (JAN)**

Was born at Utrecht about 1610, and died there in 1656. The figures in his pictures were commonly painted by his brother Andrew, until his death in 1650. Dutch School.

No. **71.** *Landscape, a Party of Muleteers, with Laden Mules: Morning.*

Mountain scenery.

On canvas, 3 ft. 9 in. h. by 5 ft. 3 in. w.

No. **209.** *Landscape, with Figures.*

The figures by Cornelis Poelenburg, representing the Judgment of Paris.

On canvas, 3 ft. 3 in. h. by 4 ft. 3½ in. w.

No. **956.** *Rocky Italian Landscape.*

With goatherds and muleteers; a cascade to the right, at which a man is drinking. Signed *Both* (the B being composed of a J and a B).

On canvas, 3 ft. 3½ in. h. by 4 ft. 1 in. w.

No. **957.** *Cattle and Figures.*

A cow with goats and goatherds, a pool of water on the right. Signed *Both*.

On oak, 22½ in. h. by 27 in. w.

No. **958.** *Outside the Walls of Rome.*

On the banks of the Tiber. Signed *Both* *fs*.

Oak, 16½ in. h. by 21½ in. w.

No. **959.** *River Scene.*

With woody ground to the right. Mules on the road. Signed *Both*.

On copper, 15½ in. h. by 22½ in. w.

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**BOTTICELLI.**

SANDRO FILIPEPI, called, after his first master, BOTTICELLI, was born at Florence, in 1446; where he died, in 1510. He was also a scholar of Fra Filippo Lippi. Tuscan School.

No. **226.** *The Virgin and Child, St. John the Baptist, and Angels.*

The Virgin is seated in a garden holding the Child on her knees; St. John the Baptist kneeling by her side is adoring the Divine Infant. Two angels are crowning the Virgin. Small entire figures.

In tempera, on wood, circular, 3 ft. 8½ in. in diameter.



**No. 275.** *The Virgin and Child.*

St. John the Baptist and an Angel, adoring the Divine Infant. Half figures.

In tempera, on wood, circular, 2 ft. 9 in. in diameter.

**No. 782.** *The Madonna and Child.*

In tempera, on wood, 2 ft. 9 in. h. by 2 ft. 1½ in. w.

**No. 915.** *Mars and Venus.*

The goddess robed in white and gold, with a jewel on her neck, is reclining on the spectator's left, with her right arm supported on a crimson cushion. Mars on the other side, undressed, is lying asleep, near her; and four young satyrs are playing with his arms and armour, one attempting to rouse him by blowing a shell.

In tempera, on wood, 2 ft. 8½ in. h. by 5 ft. 8 in. w.

**No. 916.** *Venus reclining, with Cupids.*

She rests with her right elbow on a cushion; three cupids or amorini at her side are sporting with fruit and roses. In the background is a hilly landscape.

In tempera, on wood, 3 ft. ¼ in. h. by 5 ft. 8 in. w.

**No. 1034.** *The Nativity of the Saviour.*

Beneath a thatched penthouse fronting an opening in some white rocks, with a background of distant trees, the Virgin Mother kneels in prayer over the Child, who, reclining against a pack-saddle, looks up towards her, making infantile gestures. St. Joseph is crouched near, as if in sleep. Behind are an ox and an ass feeding from a wicker crib; on the left the three Magi; on the right three shepherds kneel in adoration, attended by angels. Groups of angels are introduced in other parts of the picture, which bears an inscription in Greek.

On canvas, 3 ft. 6½ in. h. by 2 ft. 5½ in. w.

**No. 1126.** *The Assumption of the Virgin.*

The upper portion of the picture is occupied by the representations of a domical firmament, illumined by clouds of glory, and studded with stars. In its circumference are disposed two distinct cycles of Angels, Patriarchs, Prophets, Apostles, Saints and Martyrs, standing or sitting in triple rank. A third and upper row is composed of Cherubim and Seraphim, amongst whom are

introduced St. Peter, St. John the Baptist, and St. Mary Magdalen. In the centre of these the Saviour sits, bearing on His left knee an open volume inscribed with the mystic letters A and Ω. He raises His right hand, in benediction, towards the Madonna, who kneels in adoration before Him.

In the terrestrial or lower portion of the picture the Apostles are seen gathered round the tomb of the Virgin.

On panel, 7 ft. 5 in. h. by 12 ft. 3½ in. w.

### BOUCHER (FRANÇOIS).

A painter and engraver, born at Paris in 1704. He studied for a short time under F. Le Moine, and his works became very popular with his countrymen. He died at Paris in 1770. French School.

#### No. 1090. *Pan and Syrinx.*

Syrinx reclines by the side of a companion nymph whose back is turned to the spectator, her right arm resting on a vase from which water is flowing. Both figures are undraped. On the left hand Pan, whose form is half concealed by river reeds, steals towards them. Above the group hover two *amorini*. Rocky background.

On panel, 1 ft. ½ in. h. by 1 ft. 4 in. w.

### BOURDON (SEBASTIEN)

Was born at Montpellier in 1616. He died rector of the Academy of Painting at Paris, May 8, 1671. French School.

#### No. 64. *The Return of the Ark from Captivity.*

The Philistines "took two milch kine, and tied them to the cart, and they laid the ark of the Lord upon the cart, and the coffer with the mice of gold and the images of their emerods. And the cart came into the field of Joshua, a Beth-shemite, and stood there, where there was a great stone."—*I. Samuel, vi. 10-14.*

On canvas, 8 ft. 5 in. h. by 4 ft. 5 in. w.

### BOUTS (DIERICK),

Incorrectly called Stuerbout, was born about 1400 at Haarlem. He settled at Louvain, where he was painter to the City and where he was residing in 1475, the year of his death.

The following picture is ascribed to Bouts :—

No. **783.** *The Exhumation of St. Hubert, Bishop of Liege.*

The scene takes place in the choir of a handsome Gothic church ; over the altar is a statue of St. Peter, and on the altar is the shrine of St. Hubert. The body of the saint in his robes, and with the mitre on his head, is supported by two monks just above the opening of the grave.

On wood, 2 ft. 11½ in. h. by 2 ft. 8 in. w.

**BRAMANTI'NO.** (See **SUARDI.**)

**BRONZI'NO** (ANGELO)

Was born at Monticelli, in the neighbourhood of Florence, in 1502 ; he was the scholar of Jacopo da Pontormo, and the friend of Vasari. He died at Florence in 1572. Tuscan School.

No. **650.** *Portrait of a Lady.*

In the rich costume of the 16th century ; she is dressed in a gold-quilted white satin bodice, with a blue velvet gown, the body and sleeves of which are embroidered with gold ; on her neck is a pearl necklace supporting a cross. Three-quarter length, life-size.

On canvas, 3 ft. 8 in. h. by 2 ft. 7 in. w.

No. **651.** *Venus, Cupid, Folly, and Time. An Allegory.*

Venus with the apple of Discord in her hand is reclining on the ground, and turning her head to kiss Cupid ; Folly unconsciously treading on a thorn is preparing to throw a handful of roses at them ; behind is Time with a veil, Envy and other evils ; a Harpy offering a piece of honeycomb in one hand is holding her sting behind her in the other. In one lower corner are some doves, in the other human masks. Seven figures, life-size.

On wood, 4 ft. 9 in. h. by 3 ft. 9½ in. w.

No. **670.** *A Knight of St. Stephen.*

In his robes, with a red cross bordered with yellow. Full length, life size, standing ; his right hand holding a book and resting on a table, richly carved in the taste of the sixteenth century (cinquecento).

On wood, 6 ft. 9½ in. h. by 3 ft. 10½ in. w.

**No. 704.** *Portrait of Cosmo I., Duke of Tuscany.*

Bust.

On beech, 8½ in. h. by 6½ in. w.

**BUONACORSO (NICCOLÒ),**

An early Sienese painter of the 14th century. The circumstances of his life and career are entirely unknown.

**No. 1109.** *The Marriage of the Virgin.*

In an open cortile, enclosed by arcaded buildings and carpeted with a cloth of Arabian design, the Virgin and St. Joseph stand before the High Priest, who is joining their hands. A crowd of figures are grouped around. Among them are two heralds blowing trumpets, and a youth playing on the tymbals. Behind is an open gallery supported on an arch, through which are seen the conventional representations of a palm tree and shrubs relieved on a gold background.

On panel, 16½ in. h. by 10½ in. w.

**BUONARROTI (MICHELANGELO)**

Was born at Castel Caprese, in the diocese of Arezzo in Tuscany March 6, 1475. On the 1st of April 1488 he was apprenticed by his father to the celebrated painter Domenico Ghirlandajo, for three years. From 1508, with the exception of the pontificates of Leo X. and Adrian VI., and the first years of that of Clement VII., he resided chiefly in Rome, where he died February 17, 1564; his body was taken to Florence, and, on the 14th of March following, was buried in a vault in the church of Santa Croce. He was painter, poet, sculptor, and architect. Tuscan School.

**No. 8.** *A Dream of Human Life.*

A naked figure seated. Beneath his seat is a collection of masks illustrating the insincerity or duplicity of human dealings, and around him are visions of the many vices and depravities of mankind. Painted from a design only by Michelangelo.

On wood, 2 ft. 1 in. h. by 1 ft. 9 in. w.

**No. 790.** *The Entombment of our Lord.*

Composition of seven figures, small life-size. An unfinished picture.

Partly, if not entirely, painted in tempera, on wood, 5 ft. 3½ in. h. by 4 ft. 11 in. w.

St. John (or Nicodemus), Joseph of Arimathæa, and Mary Magdalen, are carrying the body of Christ, supported by a strap or twisted sheet, up a winding flight of steps to the tomb prepared by Joseph amongst some rocks in the back-ground. On the spectator's left is a female figure, Salome, seated on the ground, with her right arm raised as if examining something in her hand not expressed in the picture: on the opposite side are two other female figures, Mary, the wife of Cleophas, and the Virgin; the latter in obscure outline only, and kneeling on the ground.

No. **809.** *The Madonna and Infant Christ, St. John the Baptist, and Angels.*

The Virgin is seated in the centre, holding an open book, on which the Infant Christ, standing by his mother's side, has placed his right hand; behind him is the little St. John; on each side are two angels, one of whom is reading a scroll. Seven small figures, unfinished.

In tempera, on wood, 3 ft. 4½ in. h. by 2 ft. 6 in. w.

**CANALE (ANTONIO),**

Commonly called CANALETTO, was born in 1697 in Venice; where he died in 1768. Venetian School.

No. **127.** *A View in Venice.*

The Scuola della Carità, now the Academy of the Arts, seen beyond the canal.

On canvas, 4 ft. h. by 5 ft. 4 in. w.

No. **135.** *Landscape, with Ruins.*

Figures in the foreground. In the distance a town.

On canvas, 1 ft. 9½ in. h. by 2 ft. 5½ in. w.

No. **163.** *A View on the Grand Canal, Venice.*

With many gondolas; and the church of San Simeone Piccolo on the left.

On canvas, 4 ft. 1 in. h. by 6 ft. 8½ in. w.

No. **937.** *The Scuola di San Rocco.*

And the ceremony of Giovedì Santo or Maundy Thursday, when the Doge and officers of state with the fraternity of St. Rocco went

in procession to the church of St. Mark to worship the miraculous blood.

The company issues from the church of San Rocco on the right, and is walking in procession under an awning; many pictures are displayed around.

The figures are by Gio. Batista Tiepolo.

This Scuola is celebrated for the numerous works of Tintoretto which it contains.

On canvas, 4 ft. 10 in. h. by 6 ft. 6½ in. w.

**No. 938.** *Regatta on the Grand Canal.*

In commemoration of the visit of the King of Denmark in 1709. The great building to the left is the Balbi Palace, a work of Alessandro Vittoria, at the close of the 16th century; and the variegated structure by its side is a temporary pavilion for the distribution of prizes. The competitors are seen in the centre of the canal, and the gala barges of the nobles are moored at the sides.

On canvas, 3 ft. 10 in. h. by 6 ft. 1 in. w.

**No. 939.** *The Piazzetta of St. Mark, Venice, from the quay.*

In front are the church of St. Mark and the Campanile, on the left the Zecca or Mint and Library, on the right the Ducal Palace.

On canvas, 3 ft. 3½ in. h. by 3 ft. 6½ in. w.

**No. 940.** *The Ducal Palace, and the Column of St. Mark, Venice.*

Further on, the bridge Della Paglia, the Prisons, and the Riva degli Schiavoni; boats and other vessels at the quay.

On canvas, 2 ft. h. by 3 ft. 3 in. w.

**No. 941.** *The Grimani Palace, on the Grand Canal, Venice, now the Post Office; known as the "Ca Grimani in San Luca."*

A house and a palace on either side, and some gondolas in front. The Casa Grimani was built in the 16th century, from the design of M. Sanmicheli, but the upper part was not completed until after his death.

On canvas, 12 in. h. by 15 in. w.

**No. 942.** *Eton College, 1746.*

In the foreground the Thames.

On canvas, 2 ft. h. by 3 ft. 6 in. w.

No. **1058.** *On the Canal Reggio, Venice.*

On canvas, 1 ft. 6 in. h. by 2 ft. 6½ in. w.

No. **1059.** *San Pietro in Castello, Venice.*

On canvas, 1 ft. 6 in. h. by 2 ft. 6½ in. w.

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**CAPPELLE** (JAN VAN DE),

Or KAPPELLE, a marine painter of whom scarcely anything is known. He received the freedom of the city of Amsterdam in 1653. The dates on his pictures range from 1650 to 1680. He etched a few plates. Dutch School.

No. **865.** *Coast Scene.*

A calm, in shore at low water; in the foreground two fishing boats, one with sails set, the other stranded on the beach. Several figures in a boat leaving the shore. In the distance some sails and a jetty on the right. Signed *J. Vr. Cappelle*.

On canvas, 13½ in. h. by 18½ in. w.

No. **964.** *River Scene with many Sailing Boats.*

In the foreground near the bank, where are a few piles, is a boat with four figures in it. A village church is seen in the distance on the right.

On canvas, 14½ in. h. by 19 in. w.

No. **965.** *River Scene with State Barge.*

An officers' boat in the foreground on the right. Signed and dated *J. V. CAPPELLE, 1650*.

On wood, 2 ft. 9 in. h. by 3 ft. 8½ in. w.

No. **966.** *River Scene.*

To the right a state barge, which an officer has just left, in his boat, in the centre of the picture; the Dutch colours are floating at the stern of the boat. The barge is firing a salute. Other boats scattered about. Some piles in the foreground to the right.

On oak, 3 ft. ½ in. h. by 4 ft. 3 in. w.

No. **967.** *Shipping.*

Dutch river scene with sailing boats and ferry boat.

On canvas, 3 ft. 11 in. h. by 5 ft. w.

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**CARAVA'GGIO (MICHELANGELO DA).**

MICHELANGELO MERI'GI was born at Caravaggio in the Milanese, in 1569, and on this account is generally known as Michelangelo da Caravaggio. He died at Porto Ercole, between Rome and Naples, in 1609. Roman School.

No. **172.** *Christ and the two Disciples at Emmaus.*

—"As he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him."—*Luke xxiv. 30, 31.*

On canvas, 4 ft. 7 in. h. by 6 ft. 5½ in. w.

**CARNOVALE (FRA).**

We have little information concerning FRA CARNOVALE as a painter: he is otherwise known as BARTOLOMMEO CORRADINI. He was a Dominican Friar, and was curate of San Cassiano di Cavallino, near Urbino, in 1461; and appears to have been still living there in 1488. According to Vasari, Bramante studied architecture and perspective under Fra Carnovale. Umbrian School. The following picture is ascribed to him:—

No. **769.** *St. Michael and the Dragon.*

The Saint, full length and nearly life-size, is clothed in armour, and has large white wings; he is standing on the slain beast or serpent, the head of which he holds in his left hand; in his right he has his bloody sword. Inscribed ANGELUS POTENTIA DEI LUCHA.

On wood, 4 ft. 4½ in. h. by 1 ft. 11 in. w.

**CARPAC'CIO (VITTORE)**

Was born, probably at Venice, about 1450. He was one of the first Venetian oil painters, and was still living in 1522. Some accounts make him a native of Capo d'Istria, but he commonly signed himself *Venetus*.

ASCRIBED to **CARPACCIO.**No. **750.** *The Madonna and Child enthroned, with Saints John and Christopher, and the Doge Giovanni Mocenigo in Adoration.*

Supplicating the Virgin on occasion of the plague at Venice in 1478. On the altar is a vase containing medicaments for the



disease, on which a blessing is invoked. Landscape background; figures nearly life size.

On canvas, 6 ft. h. by 9 ft. 8 in. w.

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### CARRA'CCI (AGOSTINO)

Was born at Bologna of an old family of that place, in 1557. Agostino's time was devoted chiefly to engraving, in which he was the pupil of Cornelius Cort. He died at Parma on the 22nd of March 1602. Bolognese School.

#### No. 147. *Cephalus and Aurora.*

Cephalus, while on a hunting expedition on Mount Hymettus, is forcibly carried off by Aurora.

A cartoon for a fresco in the Farnese Palace, at Rome, 13 ft. 4 in. w. by 6 ft. 8 in. h.

#### No. 148. *The Triumph of Galatea.*

The sea-nymph Galatea is borne on the ocean by Glaucus, preceded by a Triton blowing his horn, and surrounded by Nereidus and Cupids on dolphins.

A cartoon for a fresco in the Farnese Palace at Rome, 13 ft. 7½ in. w. by 6 ft. 8½ in. h.

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### CARRA'CCI (ANNIBALE),

The younger brother of Agostino, was born at Bologna in 1560, and was the pupil of his cousin Lodovico. He died at Rome July 15th, 1609, and was buried near Raphael, in the Pantheon. Bolognese School.

#### No. 9. *Christ appearing to Simon Peter after His Resurrection.*

A picture of this subject is generally described under its Latin title as a "*Domine, quo vadis?*" the words, according to the legend, of the question of St. Peter to Christ—"Lord, whither goest thou?"

On wood, 2 ft. 6 in. h. by 1 ft. 9 in. w.

#### No. 25. *St. John in the Wilderness.*

"And the child grew, and waxed strong in spirit, and was in the deserts till the day of his showing unto Israel."—*Luke i. 80.*

On canvas, 5 ft. 5 in. h. by 3 ft. 1 in. w.

**No. 56. *Landscape, with Figures.***

A lake or river scene.

On canvas, 3 ft.  $1\frac{1}{2}$  in. h. by 4 ft.  $4\frac{1}{2}$  in. w.

**No. 63. *Landscape, with Figures.***

A rocky and woody landscape, with mountains in the distance, and a party of figures on foot and on horseback.

On canvas, 3 ft. 5 in. h. by 4 ft. 5 in. w.

**No. 88. *Erminia takes Refuge with the Shepherds.***

From the story of Erminia in Tasso's *Jerusalem Delivered*.

Erminia, daughter of the King of Antioch, having disguised herself in the armour of the heroic Clorinda, leaves Jerusalem, and attempts to gain the tent of the wounded Tancred, but being discovered by some Christian soldiers, she is pursued, and escapes with difficulty, eventually taking refuge among some shepherds.

On canvas, 4 ft. 10 in. h. by 7 ft. w.

**No. 93. *Silenus Gathering Grapes.***

Two fauns are raising Silenus on a skin, to enable him to pluck some grapes from a vine above his head.

On wood, 1 ft.  $9\frac{1}{2}$  in. h. by 2 ft. 11 in. w.

**No. 94. *Pan teaching Apollo to play on the Pipes, or Bacchus playing to Silenus.***

On wood, 1 ft. 2 in. h. by 2 ft. 8 in. w.

**No. 198. *The Temptation of St. Anthony in the Desert.***

On copper, 1 ft.  $7\frac{1}{2}$  in. h. by 1 ft.  $1\frac{1}{2}$  in. w.

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**CARRA'CCI (LODOVI'CO),**

The founder of the eclectic school of Bologna, was born at Bologna in 1555, and died there in 1619. He was the pupil of Prospero Fontana in Bologna, and studied also under Passignano at Florence. Bolognese School.

**No. 28. *Susannah and the two Elders, in the Garden of Joachim, at Babylon.*—Apocryphal Book of Susannah.**

On canvas, 4 ft. 8 in. h. by 3 ft. 7 in. w.

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**CARUCCI (JACOPO),**

Commonly known as JACOPO DA PONTORMO, where he was born in 1494, was the scholar of Andrea del Sarto, and became eventually an imitator of the style of Michelangelo, and was an excellent portrait painter. He died at Florence in 1557. Tuscan School.

**No. 649. *Portrait of a Boy.***

In a crimson and black dress, holding in his left hand the hilt of his sword. Standing, full-length, life size.

On wood, 4 ft. 2½ in. h. by 2 ft. w.

**No. 1131. *Joseph and his Kindred in Egypt.***

A crowded composition. To the left of the foreground, and before the entrance to a building reached by steps, Pharaoh, surrounded by attendants, is met by Joseph and his brethren, who stand before him in attitudes of supplication. To the right, seated on a triumphal car drawn by naked children, Joseph is again represented stooping forward towards a man who, kneeling by the side of the car, presents a petition. To the right is a circular building ascended by external steps. Towards the summit of this staircase, Joseph again appears leading one of his sons. Another child is received by his mother at the top of the stairs. The upper portion of this circular building is open, disclosing a hall or porch, in which Joseph is represented at the bedside of his dying father, to whom he presents the children, Ephraim and Manasseh.

On canvas, 3 ft. 8 in. h. by 4 ft. 1 in. w.

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**ASCRIBED TO CARUCCI.****No. 1150. *Portrait of a Man.***

Life-size; seen to waist. A middle-aged man, with dark hair falling over the ears, moustache, and a short thick beard. He wears a black gown and a black cloth or velvet cap. The left hand is laid on the right breast. In his right is a roll of paper,

On wood, 2 ft. 1½ in. h. by 1 ft. 7½ in. w.

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**CASENTINO (JACOPO DI). (See LANDINI.)**

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**CASTAGNO (ANDREA DEL),**

So called from his birth place or scene of his childhood (a small village in the Mugello) was born about 1390, the son of a peasant farmer named Bartolommeo di Simone. While employed as a herdsman he made some rude sketches which attracted the attention of Bernadetto di Medici, who took him to Florence, where Andrea entered on his apprenticeship in Art and executed most of his works. He died, probably of the plague, on the 19th of August 1457, and was buried at Florence. Florentine School.

**No. 1138. *The Crucifixion.***

In the centre our Lord hangs on the Cross, at the foot of which the Virgin and St. John stand to the right and left in attitudes of resigned grief. Nearer the foreground are the two malefactors crucified.

The figures are about 5 inches high.

On wood, 11 in. h. by 1 ft. 1½ in. w.

**CAVAZZOLA. (See MORANDO.)****CHAMPAIGNE (PHILIPPE DE),**

Was born at Brussels in 1602. He settled early in Paris, where he married the daughter of his master, Nicholas Duchesne. He became afterwards one of the original members of the French Academy of Painting, of which he was a professor and rector. He died at Paris August 12th, 1674. Flemish School.

**No. 798. *Three Portraits of Cardinal de Richelieu.***

A full face and two profiles; painted for the sculptor Mocchi to make a bust from. The Cardinal was First Minister to Louis XIII. of France, and died at Paris in 1642, aged fifty-eight.

On canvas, 1 ft. 11 in. h. by 2 ft. 4½ in. w.

**CIMA (GIAMBATTISTA).**

GIAMBATTISTA DA CONEGLIANO, commonly called CIMA, painted from 1489 to 1517. He was the contemporary and rival of John Bellini, at Venice. Venetian School.

**No. 300. *The Infant Christ standing on the Knees of the Virgin.***

Seated in a landscape: a view of a town on a hill in the background. Signed JOANNES BAPTISTA, P.

On wood, 2 ft. 3 in. h. by 1 ft. 10½ in. w.

No. **634.** *Madonna, with the Infant Christ standing on her Knees.*

A hilly landscape, with the view of a town in the background. Signed JOANES. BAPTISTA. CONEGLA<sup>o</sup>. P.

On wood, 1 ft. 8½ in. h. by 1 ft. 5 in. w.

No. **816.** *The Incredulity of St. Thomas.*

Composition of twelve figures, two-thirds the scale of life. In the background two open windows. Signed Joanes Baptista Coneglianesis opus, 1504. The inscription to the left of the signature, partly obliterated, gives the names of the officers of the Fraternity of the Battuti, at Portogruaro, for whom the picture was painted.

On wood, 9 ft. 7 in. h. by 6 ft. 6 in. w.

No. **1120.** *St. Jerome in the Desert.*

At the base of a rock, to the right of the picture, St. Jerome, represented as an aged man with a long white beard, kneels before a rustic cross. The upper part of his figure is nude; the lower partly covered with blue drapery which has fallen round his loins. He raises a stone in his right hand, as if about to strike himself. Behind him couches a lion. On the branch of a tree above a hawk is perched, and a serpent crawls from beneath the rock on which the cross is placed. Landscape background, with a road winding round a hill to the right, and mountains in the distance.

On panel, 12½ in. h. by 9½ in. w.

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**CIMABUE (GIOVANNI),**

Or GUALTIERI, was born at Florence in 1240, and was still living in 1302. He is regarded by Vasari as the father of modern painting in Italy. His education is not known: his master is supposed to have been Giunta of Pisa. Tuscan School.

No. **565.** *The Madonna and Child enthroned; Angels adoring.*

The Virgin is seated, and holds the child sitting on her left knee: on each side, behind the throne, are three angels in adoration. Half-figures, larger than life.

In tempera, on wood, with a gable top, 6 ft. 3 in. h. by 5 ft. 6 in. w.

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**CIONE** (ANDREA DI). *See* **ORCAGNA**.

**CLAUDE**. (*See* **LORRAINE**.)

**CLOUET** (FRANÇOIS),

Commonly called **JEANNET**, from the name by which his father was generally known, was born about 1510, probably at Tours, and in 1541 succeeded his father as painter to Francis I. He died in or before 1574. French School.

No. **660**. *A Man's Portrait*.

In the costume of the 16th century. Small figure, bust. Dated 1543.

On wood, 12 in. *h.* by 9 in. *w.*

**CONEGLIANO**. (*See* **CIMA**.)

**COQUES** OR **COCK** (GONZALES)

Was born at Antwerp, and baptised there on the 8th December 1614. He entered the company of St. Luke as the pupil of Peter Brueghel in 1627. He was afterwards the scholar of David Ryckaert the elder, whose daughter he married in 1643. Coques was received as a master of the Guild of Painters in 1640-41, and served as Dean twice, in 1665-66, and 1680-81. He died at Antwerp on the 18th April 1684. He was an imitator of Vandyck, and is sometimes called the "Little Vandyck." Flemish School.

No. **821**. *A Family Portrait*.

A gentleman in a black suit with a white lace collar, two ladies and five children, girls, in a garden before the entrance of a house; the youngest child is being taught to walk by being placed on its feet in a go-cart, which is being pushed along by another child; the oldest is playing the guitar. Two little dogs sporting in front. On the right is a fountain.

On canvas, 2 ft. 1 in. *h.* by 2 ft. 9½ in. *w.*

No. **1011**. *Portrait of a Lady*.

Half length, in a white satin dress, with a red petticoat and blue shawl; her right hand resting on the head of a lamb, her left on the hilt of a sword, a triumphal arch in the background.

On silver, 7 in. *h.* by 5½ in. *w.*

*The Five Senses*, illustrated by five male figures seen at half length, and painted about one-fourth the size of life, viz.:

**No. 1114.** *Sight.*

A young painter, dressed in a Flemish costume of the 17th century, with uncovered head and long dark hair, stands holding a sketch in his right hand and a palette and brushes in his left. (Supposed to be a portrait of Robert Van der Hoeck, painter and engraver, a contemporary and friend of Gonzales Coques.)

**No. 1115.** *Hearing.*

A middle-aged man, wearing a dress of the same period, sits playing the lute close to a table on which a music-book lies.

**No. 1116.** *Feeling.*

A young man, who has just been bled in the arm, sits holding a staff in his left hand, while the blood flows from a lancet wound into a metal dish which he holds to receive it.

**No. 1117.** *Smell.*

A man sits in an easy attitude on a chair, over the back of which he has thrown his left arm, holding a long clay pipe, from which he is smoking.

**No. 1118.** *Taste.*

A young man stands before a table, on which a dish of oysters is placed. A white cloth or napkin is thrown over his left arm. In his hand he holds a large glass goblet, of which he is tasting the contents.

Each panel, 9 in *h.* by 7 in. *w.*

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**CORNELISSEN OR CORNELISZ (JACOB),**

Was born at East Zaandam in North Holland about 1475-80, and died at Amsterdam about 1555-60. Dutch School.

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**No. 657.** *Portraits of a Dutch Gentleman and Lady.*

With their Patron Saints, Peter and Paul. Small full-length figures.

On wood, each panel 2 ft. 8 in. *h.* by 10½ in. *w.*

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**CORRADINI. (See CAENOV'ALE.)****CORREGGIO.**

ANTONIO ALLEGRI, commonly called CORREGGIO from his birth-place, a small town in the duchy of Modena, was born probably in the winter of 1493-4. He died of a fever at Correggio, March 5th, 1534, in his forty-first year. School of Parma.

**No. 10.** *Mercury instructing Cupid in the Presence of Venus.*

On canvas, 5 ft. 1 in. h. by 3 ft. w.

**No. 15.** *Christ presented by Pilate to the People, called the "Ecce Homo."*

"Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the man!"—*John xix. 5.*

On wood, 3 ft. 2½ in. h. by 2 ft. 7½ in. w.

**No. 23.** *The Holy Family.*

The infant Saviour is seated on the lap of the Virgin. In the background is St. Joseph occupied as a carpenter planing a board. In the foreground, to the left, is a small toilet-basket, whence this picture is known on the Continent as "*La Vierge au Panier.*"

On wood, 1 ft. 1½ in. h. by 10 in. w.

**No. 76.** *Christ's Agony in the Garden.*

"And he was withdrawn from them about a stone's cast, and kneeled down, and prayed, saying, Father, if thou be willing, remove this cup from me: nevertheless not my will, but thine, be done.

"And there appeared an angel unto him from heaven, strengthening him."—*Luke xxii. 41-43.*

On wood, 1 ft. 2 in. h. by 1 ft. 4 in. w.

This picture is a repetition or copy of the original, now in the possession of his Grace the Duke of Wellington.

**AFTER CORREGGIO.**

**No. 7.** *Group of Heads.*

Ten various views of heads, representing apparently part of a choir of angels.

On canvas, 5 ft. h. by 3 ft. 6 in. w.

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\* Et dicit eis: Ecce Homo! in the words of the Latin Vulgate, whence the common title of "Ecce Homo" to a picture of this subject.



No. 37. *Group of Heads and Figures.*

Nine various views of heads and figures, constituting probably a part of the same composition as its companion piece, No. 7, described above. In the lower part of the picture, to the left, is the head of a lamb.

On canvas, 5 ft. 1 in. h. by 3 ft. 6 in. w.

## COSIMO (PIERO DI).

PIERO, called DI COSIMO from his master Cosimo Rosselli, was born at Florence about 1462. He was not only the pupil but the constant assistant of Cosimo, and he accompanied that painter to Rome about 1480 to assist in the decoration of the Sistine Chapel. Piero delighted in classical mythological subjects, and excelled as a landscape painter: he died at Florence about 1521. Tuscan School.

No. 698. *The Death of Procris.*

She is lying on her side in a field; at her head kneels a satyr; who feelingly touches her shoulder, and at her feet is seated the hound Lelaps, the gift of Diana;\* in the background a view of the sea, with some other dogs and birds on the shore.

In tempera, on poplar; 2 ft. 1½ in. h. by 6 ft. w.

## COSTA (LORENZO)

Was born at Ferrara in 1460, and studied painting under Benozzo Gozzoli at Florence; he became afterwards the assistant of Francia at Bologna, and died at Mantua in the service of Francesco Gonzaga, March 5th, 1535. Bolognese School.

No. 629. *The Madonna and Child Enthroned with Angels.*

On one side St. John the Baptist and St. Peter; on the other St. John the Evangelist and St. Philip. Signed, *Laurentius Costa f.*, 1505.

Transferred from wood to canvas; in five compartments; centre picture 5 ft. 5¼ in. h. by 2 ft. 5 in. w.; side pictures 1 ft. 9½ in. and 3 ft. 7 in. h. by 1 ft. 10½ in. w.

\* See Nos. 2, 55, and 147.

No. **895.** *Portrait of the Florentine General, Francesco Ferrucci, in Armour.*

The background is a view of the Piazza della Signoria, at Florence. Half-length, nearly life-size.

On wood, 2 ft. 4 in. h. by 1 ft. 8½ in. w.

**COTIGNOLA.** (See **ZAGANELLI.**)

**CRANACH.**

LUCAS SUNDER, commonly called CRANACH, from his birthplace, near Bamberg in Bavaria, was born in 1472. After serving as court painter to three successive Electors of Saxony, at Wittemberg, he retired to Weimar, where he died October 16th, 1553. He was, next to Albert Dürer, the most celebrated German painter and engraver of his time. German School.

No. **291.** *Portrait of a Young Lady.*

In a red dress, with a gold chain round her neck. Small half-length.

On wood, 14 in. h. by 10 in. w.

**CREDI** (LORENZO DI)

Was born at Florence in 1459, and was the favourite pupil of Verrocchio. He died at Florence on the 12th of January 1537. Tuscan School.

No. **593.** *The Virgin and Child.*

Seated under a portico in a garden; the Virgin holding the child to her breast.

On wood, 2 ft. 3½ in. h. by 1 ft. 7½ in. w.

No. **648.** *The Virgin adoring the Infant Christ.*

The child is resting on a pillow on the ground; the Virgin is kneeling before him in adoration. Landscape background, with a ruin, and the angel appearing to the shepherds in the distance.

On wood, 2 ft. 10 in. h. by 1 ft. 11½ in. w.

**CRIVELLI (CARLO), Cavaliere,**

A Venetian painter, who settled at Ascoli; he is said to have been the scholar of Jacobello del Fiore; his pictures date from 1468 to 1495. Venetian school.

**No. 602. *Dead Christ.***

Supported by Angels. Signed *Carolus Crivellus, Venetus, Pinxit.*

On wood, in tempera, 2 ft. 4½ in. h. by 1 ft. 10 in. w.

**No. 668. *The Beato Ferretti.***

Kneeling in a landscape, in adoration; a vision of the Virgin and Child, surrounded by the *vesica* glory, above. Signed *Opus. Karoli. Crivelli. Veneti.*

On wood, in tempera, 4 ft. 7½ in. h. by 2 ft. 10½ in. w.

**No. 724. *The Madonna and Child enthroned, with St. Jerome and St. Sebastian.***

Enriched with fruit and flowers. Known from the swallow introduced as the "Madonna della Rondine." In a predella below are St. Catherine; St. Jerome in the wilderness; the Nativity of our Lord; the Martyrdom of St. Sebastian; and St. George and the Dragon.

In tempera, on wood; altar-piece 4 ft. 11 in. h. by 3 ft. 6½ in. w.; predella pictures 11½ in. h. by 8½ in., 18 in., 14½ in., 13 in., and 8½ in. w.

Signed, CAROLUS CRIVELLUS VENETUS MILES PINXIT.

**No. 739. *The Annunciation.***

An elegant house and interior court; the Virgin is seen below in her chamber, kneeling in prayer, on the spectator's right. A golden ray from a glory above has pierced the house wall, and rests on the head of the Virgin, over which is hovering a dove, the symbol of the Holy Spirit. The Angel of the Annunciation is kneeling opposite to her in the open court, and at his side, also kneeling, is St. Emidius the patron of Ascoli, holding a model of that city in his hand. The picture is rich in accessories, and is signed—OPUS KAROLI CRIVELLI VENETI. 1486. It is inscribed also, in large letters, *Libertas Ecclesiastica.*

In tempera, on poplar, 6 ft. 10½ in. h. by 4 ft. 10½ in. w.

**No. 788. *The Madonna and Child enthroned, surrounded by Saints.***

An altar-piece in three stages and thirteen compartments, painted in tempera, on wood.

*Lower Stage* (five pictures). In the centre is the Madonna, with a jewelled crown, and seated on a marble throne, with the Infant Christ sleeping in her lap. Inscribed below the throne OPUS KAROLI CRIVELLI VENETI 1476.

4 ft. 3½ in. h. by 2 ft. 1 in. w., circular top.

On the Virgin's right, next to her, is "St. Peter," in pontifical robes. Beyond St. Peter is "St. John the Baptist, in the Wilderness," with cross and scroll bearing the motto *Ecce Agnus Dei*.

On the left of the Virgin is "St. Catherine of Alexandria." Beyond St. Catherine is "St. Domenick."

Whole-length figures; each of the four panels 4 ft. h. by 1 ft. 4 in. w., with circular tops.

*Second Stage* (four pictures). Over the Baptist is "St. Francis with the Stigmata;" over St. Peter, "St. Andrew the Apostle;" over St. Catherine, "St. Stephen," the protomartyr, and over St. Domenick is "St. Thomas Aquinas."

Half-length figures, small life size; each panel 1 ft. 11 in. h. by 1 ft. 4 in. w., with circular top.

*Third Stage or Cuspidi* (four pictures). Over the canopy of the Virgin, in the centre, are "The Archangel Michael," trampling on the Dragon; and St. Lucy. On the right of this centre group is "St. Jerome," on the left hand "St. Peter, Martyr."

Small full-length figures, each panel 2 ft. 11 in. h. by 10½ in. w., with circular top.

#### No. 807. *The Madonna and Child enthroned.*

On her right St. Francis; on the left St. Sebastian pierced with arrows and tied to a pillar; near the foot of St. Francis is a snail. The Donatrix, a small figure of a Dominican nun, is kneeling at the foot of the throne. Signed on a blue label, OPUS. CAROLI CRIVELLI. VENETI. MILES. 1491.

In tempera, on wood, 5 ft. 9 in. h. by 4 ft. 10 in. w.

#### No. 906. *The Madonna in Ecstasy.*

The Virgin, standing in a recess, is looking up to the Almighty, seen above; two angels bear a scroll over her head, in which is written, *Ut in mente Dei ab initio concepta fui, ita et facta sum.*

A rich piece of drapery is hung behind her; and on her right hand side is placed a painted majolica jug containing carnations and red and white roses; on the other side is a glass vase holding a lily. Signed and dated 1492.

In tempera, on wood, 6 ft. 3 in. h. by 3 ft. w.

No. 907. *St. Catherine and St. Mary Magdalene.*

Small entire figures, with their attributes, standing in niches.  
In tempera, on wood, each panel 1 ft. 2½ in. h. by 7½ in. w.

## CUYP (ALBERT)

Was born at Dort in 1605 and died in 1691; he was still living in 1683. Dutch school.

No. 53. *Landscape, with Cattle and Figures: Evening.*

On canvas, 4 ft. 4 in. h. by 6 ft. 6 in. w.

No. 797. *A Man's Portrait.*

Bust, life size. Inscribed *Aetatis 56: 1649. A. Cuyp fecit.*

On wood, octagon, 2 ft. 3 in. h. by 1 ft. 11½ in. w.

No. 822. *Horseman and Cows in a Meadow: Evening.*

The mounted man is conversing with a herdsman and a boy; to the left a dog, and a man lying asleep on the ground. Signed, *A. Cuyp.*

On canvas, 2 ft. 8½ in. h. by 3 ft. 6½ in. w.

No. 823. *River Scene with Cattle.*

A broad river, probably the Meuse; a herdsman with cattle watering on the bank; to the left a boat with two anglers; several small sailing boats in mid-stream. Signed, *A. Cuyp.*

On wood, 1 ft. 6 in. h. by 2 ft. 5 in. w.

No. 824. *Ruined Castle in a Lake.*

In the background a lofty hill, and some figures on the opposite side of the lake. In the foreground to the right a horseman conversing with a shepherd.

On wood, 12½ in. h. by 1 ft. 9 in. w.

No. 960. *The Windmills.*

Landscape, with the view of a town, in the middle ground, of which three windmills are conspicuous objects. A milkmaid on the dyke and a man on horseback in the foreground; to the left a river. Signed, *A. Cuyp.*

On canvas, 3 ft. 8½ in. h. by 6 ft. 4½ in. w.

No. **961.** *Cattle and Figures.*

Evening, milking time. Four cows, and a milkmaid with her cans, in a meadow. The City of Dort in the background. Known as the "Large Dort." Four figures. Signed, A. CUTP.

On canvas, 5 ft. 2 in. *h.* by 6 ft. 6 in. *w.*

No. **962.** *Cattle and Figures.*

Evening. Five cows and herdsman in a meadow, Dort in the distance. Known as the "Small Dort." Signed, A. CUTP.

On oak, 2 ft. 2½ in. *h.* by 3 ft. 3½ in. *w.*

**DALMASII** (LIPPO),

Called also Lippo dalle Madonne, an early Bolognese painter, of whom we have pictures from 1376 to 1410. He was the pupil of Vitale da Bologna.

No. **752.** *Madonna and Child.*

In a glory, encircled above by angels; below a flowery meadow. Signed—

**Lippus Dalmasii pinxit.**

In tempera, on canvas, 3 ft. 7 in. *h.* by 2 ft. 10 in. *w.*

**DAVID** (GHEERAERT)

Was the son of Jan, son of David of Oudewater in Holland, where he was born about the middle of the 15th century. Towards 1484 he settled at Bruges, where he was enrolled as master painter in the Corporation of Saddlers and Painters. He died there in 1523.

No. **1045.** *A Canon and his Patron Saints. Formerly the right wing of the reredos of the altar of St. John the Baptist and St. Mary Magdalene in the Collegiate Church of St. Donatian at Bruges.*

The Canon kneels in adoration. Immediately behind him stands St. Bernardine of Siena. To the left is St. Martin. In advance of the Canon to the right, and bending towards him, is

St. Donatian. In the distance a beggar limps towards the group imploring alms.

On panel, 3 ft. 4½ in. h. by 3 ft. ¾ in. w.

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### DELEN (DIRK VAN)

Was an able architectural painter of the seventeenth century; he was born at Heusden about the year 1607, and was a pupil of Frans Hals.

He settled at Arnemuyden, in Zeeland, of which town he became burgomaster. He was living in 1670.

No. **1010.** *Extensive Palatial Buildings, in variegated marbles, of Renaissance architecture; and adorned with statues.*

In the foreground is a marble fountain, with various statues, and surmounted by a gilt bronze group of Hercules and Hydra.

The left of the palace in the foreground is in shadow, the distance is in full sunlight.

On oak, 18 in. h. by 24 in. w.

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### DIETRICH (JOHANN WILHELM ERNST),

Who wrote Dietricij in Italy, was born at Weimar in 1712, where his father, Johann Georg Dietrich, was court-painter. He died at Dresden, April 24, 1774. German School.

No. **205.** *The Itinerant Musicians.*

An old man playing the fiddle, with a boy accompanying him on the bagpipes. Signed, *Dietricij fecit*, 1745.

On wood, 1 ft. 5½ in. h. by 1 ft. 1 in. w.

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### DOLCI (CARLO),

Born at Florence in 1616, is chiefly distinguished for the high finish of his works; the subjects treated being usually of a devout and sacred character. His daughter Agnes imitated and copied her father's pictures. Carlo died at Florence in 1686.

No. 934. *Virgin and Child.*

The Virgin presenting flowers from a basket to the Divine Infant, who is standing nearly naked, with her hand round him holding a loose veil to his body.

On canvas, 2 ft. 6½ in. h. by 2 ft. ½ in. w.

**DOMENICHINO.** (See **ZAMPIERI.**)

**DONO** (PAOLO DI). See **UCCELLO.**

**DOSSI** (Dosso),

Born at Ferrara or at Dosso, in its neighbourhood, about 1479, was the scholar of Lorenzo Costa, but studied also in Rome and in Venice. He was distinguished as an oil and fresco painter, but was assisted in his landscape backgrounds by his brother Battista. Dosso died at Ferrara about 1554. Ferrarese School.

No. 640. *The Adoration of the Magi.*

A hilly landscape, the star of the Epiphany above.

On wood, arched at the top, 17 in. h. by 12½ in. w.

**DOW OR DOU** (GERARD),

One of the most celebrated of the Dutch *genre*-painters, was born at Leyden, in 1613, and died there in 1675. Dutch School.

No. 192. *The Painter's own Portrait.*

He holds a pipe in his hand. Signed, G. Dov.

On wood; an oval, 7½ in. h. by 5½ in. w.

No. 825. *The Poulterer's Shop.*

Through the arched window of the shop a young woman holding a bright tin pail, which contains a skinned rabbit, is cheapening a hare with the shopwoman; two other figures are seen in the background. On the window-sill are a dead peahen, a fowl, and duck; above, on the left, is hanging a birdcage; outside the shop is a cock in a basket, feeding. The lower front of the shop is elaborately decorated with a bas-relief representing some children sporting with a goat. Signed, G. Dou.

On wood, 1 ft. 11 in. h. by 1 ft. 6 in. w.



No. 968. *The Painter's Wife: bust.*

She is in a green dress trimmed with white fur, a white chemise, and a pearl necklace and earrings. Signed, G. Dou.

On oak, oval,  $5\frac{1}{2}$  in. h. by  $4\frac{1}{2}$  in. w.

## DUCCIO.

DUCCIO DI BUONINSEGNA, of Siena, was born about 1260. The accounts of his works extend from 1282 until 1339; the date of his death is not known. He was the earliest of the Sienese painters to forsake the Byzantine manner. Tuscan School.

No. 566. *The Madonna and Child, with Angels; and David with Six Prophets above. St. Dominic and St. Catherine on the doors.*

A triptych.

In tempera, on wood, 2 ft. h. by 2 ft. 7 in. w.

No. 1139. *The Annunciation.*

Under an arcaded porch or cloister, the Virgin, standing on the right hand and bearing a book of devotions, turns towards the Angel, who, with a gesture of salutation, approaches from the left hand. Gold background.

In tempera, on wood, 1 ft.  $3\frac{1}{2}$  in. h. by 1 ft. 4 in. w.

No. 1140. *Christ healing the Blind.*

In the centre of the picture, our Lord, followed by His Disciples, extends His right hand towards one of the blind who stands before Him, while another seems to return thanks to heaven for a previous miracle. In the background are buildings.

In tempera, on wood, 1 ft.  $4\frac{1}{2}$  in. h. by 1 ft.  $5\frac{1}{2}$  in. w.

DUGHET (GASPAR.) See **POUSSIN.**

**DÜRER** (ALBRECHT)

Was born at Nuremberg, May 20, 1471. His father was a Hungarian goldsmith, who had settled in that city in 1455, and

had married Barbara the daughter of the Nuremberg goldsmith, Jerome Haller. Albert died at Nuremberg, April 6, 1528. German School.

**No. 245.** *Bust Portrait of a Senator.*

An old man with a grey beard, in a purple robe with a fur collar, and a cap on his head.

On wood, 1 ft. 11½ in. h. by 1 ft. 7 in. w.

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**DYCK (SIR ANTHONY VAN)**

Was born at Antwerp, March 22, 1599. His father was a glass-painter of Bois-le-Duc. In 1632, Charles I., who had seen a portrait by Van Dyck, sent an invitation to the painter to come to England. He was lodged by the king at Blackfriars. He died in London, December 9, 1641, in the forty-third year of his age; and was buried in the old church of St. Paul, near the tomb of John of Gaunt. Flemish School.

**No. 49.** *The Portrait of Rubens.*

On canvas, 3 ft. 9 in. each way.

**No. 50.** *The Emperor Theodosius refused admission into the Church by St. Ambrose.*

The Emperor Theodosius, after the Massacre of Thessalonica in the year 390, was placed under the ban of the Church, and on his attempting afterwards to enter the Cathedral of Milan he was repulsed at the door by the Archbishop Ambrose.

On canvas, 4 ft. 10 in. h. by 3 ft. 9 in. w.

Copied, with slight alterations, from the original picture by Rubens, in the Imperial Gallery at Vienna.

**No. 52.** *Portrait.*

Commonly called GEVARTIUS, but an old print by Paul Pontius shows that the picture represents CORNELIUS VANDER GEEST.

On wood, 2 ft. 7 in. h. by 2 ft. 2 in. w.

**No. 156.** *A Study of Horses.*

On wood, 3 ft. 6 in. h. by 2 ft. 11 in. w.

**No. 680.** *The Miraculous Draught of Fishes.*

Composition of eleven small figures, with two boats. After the picture by Rubens at Mechlin.

"And Jesus said unto Simon, fear not; from henceforth thou shalt catch men."  
—*Luke*, v. 10.

On paper, 1 ft. 9½ in. h. by 2 ft. 9½ in. w.

**No. 877. *His own Portrait.***

Bust, showing the right hand.

On canvas, 1 ft. 10½ in. h. by 1 ft. 7 in. w.

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**ELZHEIMER (ADAM),**

A painter of Frankfort, who married an Italian wife, and lived and died in Italy, where he was known as Adamo Tedesco, and was the first who painted small figure pieces in Rome. Adam was born at Frankfort in 1578; and died in Rome in 1620.

**No. 1014. *The Martyrdom of St. Lawrence.***

He is being undressed before an image of the Emperor, behind which is seen the Roman standard. The fire and gridiron are being prepared in the background, enriched with debased classical architecture.

Over the head of the saint is an angel with a palm branch in his left hand, and pointing upwards with his right.

On copper, 70½ in. h. by 8 in. w.

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**EMMANUEL,**

A Greek priest and painter, who lived apparently at Venice in the seventeenth century. His name is signed in the picture by him in this collection.—*Emmanouel, Priest of Trans.* Byzantine School.

**No. 594. *Saints Cosmas and Damianus,***

Receiving the Divine Blessing according to the Greek rite.

In tempera, on wood, 2 ft. 2 in. h. by 1 ft. 9 in. w.

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**ENGELBERTSZ (CORNELIS)**

Was born at Leyden in 1468, where he died in 1533. He is said to have been the master of Lucas of Leyden, where he was one of the earliest oil painters, but few circumstances of his life are known, and most of his more important religious works were destroyed by the Dutch iconoclasts of the sixteenth century.

No. 714. *Mother and Child.*

In a landscape; the mother, dressed in pale blue, is seated under a tree; the child, naked, has just turned from its mother's breast.

On oak,  $13\frac{1}{2}$  in. h. by  $10\frac{1}{2}$  in. w.

## ER'COLE DA FERRA'RA. (See GRANDI.)

## EYCK (JAN VAN)

Was born probably at Alden Eyck, near Maas Eyck, on the Maas, about 1390; he died at Bruges, where he was settled and possessed a house in July 1440. John and his elder brother Hubert are the reputed inventors of what is commonly called *oil painting*, but is literally varnish painting; mere oil painting is of a much earlier date. Flemish School.

No. 186. *Portraits of a Flemish Merchant and Lady.*

Standing in the middle of an apartment with their hands joined; John Arnolfini, of Lucca, and his wife. Signed, and dated 1434.

On wood, 2 ft. 9 in. h. by 2 ft.  $\frac{1}{2}$  in. w.

No. 222. *A Man's Portrait.*

In a cloak and fur collar, with a red handkerchief twisted round the head as a turban. Signed, and dated 1433.

On wood,  $10\frac{1}{2}$  in. h. by  $7\frac{1}{2}$  in. w.

No. 290. *A Man's Portrait.*

In a dark red dress with green head covering. Inscribed on a stone parapet below *Triples* and *LEAL SOUVENIR*. Signed, and dated 1432.

On wood,  $18\frac{1}{2}$  in. h. by  $7\frac{1}{2}$  in. w.

## EYCK (MARGARET VAN),

The sister of Hubert and John, was also a painter, and was probably a native of Maaseyck. She appears to have been residing in 1418 in Ghent, where she died, and was buried near her brother

Hubert in the Vydt Vault in St. Bavon's, about, or not later than, 1430. The following picture is ascribed to her:—

No. **708.** *The Madonna and Child.*

Half figures; in the background a richly brocaded damask curtain.

On oak, 7½ in. h. by 6½ in. w.

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**FILIPEPI** (SANDRO). See (**BOTTICELLI**.)

**FOLIGNO** (NICCOLO DA). See (**ALUNNO**.)

**FORLÍ** (MELOZZO DA)

Was born at Forli in 1438, and in the pontificate of Sixtus IV. (1471-84), accompanied that pope's nephew, Count Girolamo Riario, who was Signor or Lord of Forli, to Rome, where Melozzo greatly distinguished himself, especially as a fresco painter. He apparently also visited Urbino. He was remarkable for his skill in fore-shortening and in perspective generally. He died at Forli in 1494. School of the Romagna.

The two following companion pictures, part of a series, are ascribed to him:—

No. **755.** *Rhetoric?*

A female figure enthroned, apparently presenting an open book to a man who is kneeling on her right on one of the carpeted steps before the throne; he is dressed in a black gown, and has a red cap hanging on his shoulder behind him. On a frieze above the marble throne are five words, part of an inscription, showing the titles of Federigo Montefeltro, Duke of Urbino—(D)VX VRBINI MONTIS FERITRI AC.

On wood, 5 ft. 1½ in. h. by 3 ft. 4½ in. w.

No. **756.** *Music?*

An enthroned female figure presenting with her right hand a clasped volume to a young man richly dressed, who is kneeling on the steps of the throne before her, while with her left hand she points to a small regal or portable organ, also placed on a step in front. Above is another portion of the inscription mentioned under the foregoing number—IECLESIE CONFALONERIVS—Gonfaloniere of the Church.

On wood, 5 ft. 1½ in. h. by 3 ft. 2½ in. w.

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**FRANCESCA (PIERO DELLA),**

Or PIERO BORGHESE, was born in Città San Sepolcro about 1416, and died in 1492. According to Vasari he was blind after the age of 60, but this statement may be regarded as apocryphal. Umbrian School.

**No. 585. *Portrait.***

Supposed to be that of Isotta da Rimini, fourth wife of Sigismondo Malatesta. Head in profile, painted about 1451.

In tempera, on wood, 1 ft. 4½ in. h. by 11½ in. w.

**No. 665. *The Baptism of Christ in the River Jordan.***

Angels witnessing the ceremony. Landscape background.

"And it came to pass in those days, that Jesus came from Nazareth of Galilee, and was baptized of John in Jordan. And straightway coming up out of the water, he saw the heavens opened, and the Spirit like a dove descending upon him."—*Mark* i. 9, 10.

In tempera, on wood, 5 ft. 5½ in. h. by 3 ft. 9½ in. w.

**No. 758. *Portrait of a Lady.***

Supposed to represent a Contessa Palma, of Urbino. Bust in profile, life-size.

On wood, 2 ft. h. by 1 ft. 4 in. w.

**No. 908. *The Nativity of our Lord.***

The child is lying on the ground on the corner of the mantle of the Virgin, who is kneeling in adoration; five angels are singing or playing on musical instruments. In the background is a ruined shed or stall, in which are seen an ox and an ass. Joseph is seated behind the Virgin on the ass's saddle; near him are two shepherds. In the distance a hilly landscape and the view of a town.

On wood, 4 ft. 1 in. h. by 4 ft. w.

**FRANCIA. (See RAIBOLI'NI.)****FRANCIA BIGIO. (See BIGIO.)****FYT (JAN),**

A remarkable painter of Antwerp, was born in 1609, occasionally worked with Jordaens, but appears never to have been the assistant of Rubens. He was admitted a *Franc-maitre* in the Antwerp guild in 1629, and studied afterwards in Rome. He died in 1661.

**No. 1003. *Dead Birds.***

Two partridges and other small birds before the stump of a tree; an open country to the left, and a carriage to the right, in the background. Signed JOANNES FYR.

On canvas, 15½ in. h. by 22½ in. w.

**GADDI (TADDEO), SCHOOL OF.**

TADDEO, the son of Gaddo GADDI, was born at Florence, according to Vasari, in the year 1300. He was the principal scholar of Giotto. The date of his death is not known; he was still living in 1366. Tuscan School.

**Nos. 215, 216. *Various Saints, seated.***

In tempera, on wood, 5 ft. 11 in. h. by 3 ft. 4½ in. w. each picture.

**No. 579. *The Baptism of Christ in the River Jordan.***

On the spectator's left St. Peter, on the right St. Paul; above, in the centre, the Almighty, on the left the Virgin, on the right Isaiah. In the predella, the Angel announcing the birth of St. John the Baptist to Zacharias; the birth of St. John; his death; and Herodias receiving the head of the Saint from her daughter; with Saints Romualdo and Benedict at the extreme ends. In all, eleven pictures. Dated 1387.

Altar-piece in tempera, on wood, 11 ft. h. by 6 ft. 7 in. w. Of the principal pictures, the centre, 5 ft. 3½ in. h. by 2 ft. 6 in. w.; the two sides, 4 ft. ¼ in. h. by 1 ft. 2½ in. w.

**GAROFALO.**

BENVENUTO TISIO, commonly called GAROFALO, from the monogram (the Gilliflower) with which he marked his pictures, was born in the Ferrarese in 1481. He died at Ferrara in 1559, having been blind some years: he was one of the assistants of Raphael in the Vatican. Ferrarese School.

**No. 81. *The Vision of St. Augustin.***

Augustinus, one of the four "Doctors" of the church, and bishop of Hippo, in Africa, relates, that while engaged on a work on the Trinity, he had a vision in which he saw a child endeavouring with a ladle to empty the ocean into a hole which he had made

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in the sand; and upon the saint pointing out the futility of the labour, the child retorted by observing how much more futile must be his efforts to explain that which it had pleased the Deity to make an inscrutable mystery.

On wood, 2 ft. 1½ in. h. by 2 ft. 8 in. w.

No. 170. *The Holy Family, with Elizabeth and the young St. John, and two other saints.*

Above is a vision of God the Father surrounded by a choir of angels.

On canvas, 2 ft. 6½ in. h. by 1 ft. 11½ in. w.

No. 642. *Christ's Agony in the Garden.*

*Luke xxii. 41-43.* See No. 76.

On canvas, from wood, 19 in. h. by 14 in. w.

No. 671. *The Madonna and Child enthroned, under a Canopy.*

On their right are standing Saints Francis and Anthony; on their left Saint Guglielmo in armour, with his right hand resting on a shield, and St. Clara, holding a crucifix. The background represents an architectural interior. Figures small life-size.

On wood, arched at the top, 7 ft. 11½ in. h. by 10½ in. w.

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GELLÉE (CLAUDE). See LORRAINE.

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GERMANY (LOWER), SCHOOL OF.

MASTER OF THE COLOGNE CRUCIFIXION.

This painter, whose works have been attributed to Lucas van Leyden, executed after 1501, a crucifixion for the Charter House of Cologne, which is now in the Museum of that city; it is a triptych, and is executed much in the style and taste of Albert Dürer. German School.

No. 707. *Two Saints.*

Peter and Dorothy, the former holding the gold and silver keys, the latter a basket of roses and other flowers. In the background



a richly ornamented screen, with some hill-tops and the sky. Part of an altar-piece, of which other portions are in the gallery at Munich.

On oak, 4 ft.  $1\frac{1}{2}$  in. h. by 2 ft.  $3\frac{1}{2}$  in. w.

### MASTER OF THE LYVERSBERG PASSION.

This painter, sometimes called the MEISTER VON WERDEN and also ISRAEL VON MECKENEN, lived in Westphalia and on the Rhine about 1463-90. The Lyversberg passion is a series of eight compositions from the Life of Christ on gold ground; formerly belonging to Herr Lyversberg of Cologne, and now in the possession of his daughter, Madame Baumeister, there. German School.

#### No. 706. *The Presentation in the Temple.*

Composition of many small figures, on a gold ground.

On linen attached to oak, 2 ft.  $8\frac{1}{2}$  in. h. by 3 ft. 6 in. w.

### GHIRLANDAJO (RIDOLFO DEL),

The son of Domenico Bigordi, was born on the 14th February 1483. Left fatherless at an early age, he went to live with his uncle David, who directed his studies. In later life he became an imitator of Raphael, who entertained a great friendship for him. In 1514 he completed paintings for the ceiling of the Chapel of St. Bernard in the Public Palace at Florence, and was constantly employed by the Grand Duke of that city in the embellishment of his private residence. He died in 1561. Florentine school.

#### No. 1143. *The Procession to Calvary.*

A crowded composition. In the centre of the foreground Christ, bending under the weight of His Cross, is dragged along the road by a guard. On the right St. Veronica, kneeling, receives from our Lord the sacred handkerchief. Behind her stands the Holy Virgin, and by her side are Mary Magdalen, St. John the Evangelist, and other figures. In the distance is a mountainous landscape.

Originally painted on panel, but now transferred to canvas, 5 ft.  $5\frac{1}{2}$  in. h. by 5 ft. 3 in. w.

### GIOLFI'NO (NICCOLO)

Was born at Verona about 1465. There are paintings by him there dated 1486 and 1518. Venetian School.

No. **749.** *Portraits of the Giusti Family, of Verona, male and female.*

Portions of the lower part of an altar-piece. Half-length figures, life size.

On canvas, 1 ft. 9½ in. h. by 5 ft. 1⅓ in. w.

**GIORGIONE.** See **BARBARELLI.**

**GIOTTO.**

GIOTTO DI BONDONE was born in the commune of Vespignano, near Florence, in 1266. He was employed as a boy in tending his father's sheep, and when only ten years old was discovered by Cimabue drawing one of the flock on a stone. This celebrated painter took the boy to Florence, and instructed him in his own art; and Giotto became eventually the greatest painter of his time. He died at Florence in 1336. Tuscan School.

No. **276.** *Two Apostles.*

One with his hands clasped. Small half-figures less than life size. A fragment.

In fresco secco, on plaster, 19½ in. square.

**SCHOOL OF GIOTTO.**

No. **568.** *The Coronation of the Virgin.*

Four angels kneeling, below. Painted about 1330.

In tempera, on wood, 5 ft. 11 in. h. by 3 ft. 1 in. w.

**GOES (HUGO VAN DER),**

Of Ghent, the scholar and imitator of the Van Eycks, was a distinguished painter in 1467, and appears to have died in 1482 in the Augustine convent of Rooden Closter, near Brussels, to which he had retired a few years before. The following pictures are ascribed to him.

No. **710.** *Portrait of a Monk.*

With his hands raised in prayer. Half figure, small.

On oak, 13½ in. h. by 10½ in. w.

No. **774.** *The Madonna and Child Enthroned.*

On her right kneels St. Peter holding an open book on which the Virgin has placed her hand; on her left kneels St. Paul, offering a pink to the Infant Christ. Gothic architecture and stained windows behind the throne.

On wood, 2 ft. 3½ in. h. by 1 ft. 8½ in. w.

**GOSSAERT (JAN).** See **MABUSE.****GOZZOLI (BENOZZO)**

Was born at Florence in 1424. His known works extend over a period of thirty-eight years, from 1447 to 1485, after which date we have no accounts of him. Tuscan School.

No. **283.** *The Virgin enthroned surrounded by Angels and Saints.*

St. John the Baptist, St. Zenobius, on the right of the Virgin; St. Peter and St. Dominic on the left; St. Jerome and St. Francis kneeling in front.

In tempera, on wood, 5 ft. 2½ in. h. by 5 ft. 7½ in. w.

No. **591.** *The Rape of Helen, wife of Menelaus, King of Sparta.*

The princess and her ladies are being carried off to a ship by the Trojan Paris and his companions. Composition of many small figures. The panel on which this painting is executed may have formed the cover of some box or *cassettone*, such as were used for wedding gifts.

In tempera, on wood, an octagon, 1 ft. 7½ in. h. by 2 ft. w.

**GRANDI (ERCOLE DI GIULIO),**

Commonly called Ercole da Ferrara, was born in Ferrara and was a pupil of Lorenzo Costa. He died there in 1531. Ferrarese School.

No. **73.** *The Conversion of Saint Paul.*

Groups of men and horses, with the Saviour in the clouds, and a view of Jerusalem in the back-ground.

On wood, 1 ft. 11 in. h. by 2 ft. 8 in. w.

**No. 1119. *The Madonna and Child with Saints.***

In front of a waggon-vaulted porch, the entrance archway of which is richly decorated with bas-relief ornament, the Virgin is seated on a high throne, with the Infant Saviour standing on her knees, in the act of benediction. The lower part of the throne is octagonal and divided into panels, of which the central one contains a sculptural representation of Adam and Eve standing on either side of the Tree of Knowledge, with a gold mosaic background. On the left of the throne stands St. William, clad in steel armour, but bare-headed, his left hand resting on the hilt of his sword. On the right is St. John the Baptist, holding an emblematical cross in his left hand, and offering a clasped volume with his right.

On panel, 8 ft. 1 in. *h.* by 4 ft. 5½ in. *w.*

**GREUZE (JEAN BAPTISTE)**

Was born at Tournus, in Burgundy, in 1725. He was long an *agréé* or associate of the French Academy of Painting; but, as he was placed in the class of *genre*\* painters, when he was elected a member, he considered it a degradation, and retired altogether from the Academy. He died at Paris, March 21, 1805. French School.

**No. 206. *The Head of a Girl.***

On wood, 1 ft. 6 in. *h.* by 1 ft. 3 in. *w.*

**No. 1019. *Head of a Girl looking up.***

A blue ribbon round her hair; she is dressed in white.

On canvas, 18 in. *h.* by 15 in. *w.*

\* *Genre* is a term for which we have no equivalent in English. As it is a term of frequent occurrence in works which treat of painting, an explanation of it may not be out of place here. Strictly speaking a *peintre de genre*, or *genre* painter, signifies a painter of any particular class of subject; and, according to some explanations, any painter except an historical painter—but this is a meaning too vague for any critical purpose. Common usage has now limited the signification of the term *genre-painting* to a less elevated class of paintings. The full expression is apparently *peintre du genre bas*, painter of a low class of subjects, which occasionally occurs, (Millin, *Dictionnaire des Beaux-Arts*, vol. iii. p. 160). It does not, however, follow that a *genre-pictur*e is low in its subject; yet, it must be a picture of some familiar object, or ordinary custom or incident; and every such picture which does not belong to any other recognised class of paintings, as history, portrait, animal, landscape, marine, fruit and flower, or still-life, but which may nevertheless be something of all, is a *genre-pictur*e.

The Dutch have hitherto been the great *genre* painters; indeed their pictorial fame is so closely associated with this class of painting, that *genre* and *the Dutch style* are nearly synonymous.

No. **1020.** *Girl with an apple, which she holds in her left hand resting on a red cushion.*

Dress white and blue, hair blond.

On canvas, 16 in. h. by 12½ in. w.

No. **1154.** *A Young Girl carrying a Lamb.*

An unfinished study. Life size: bust length: three-quarter face turned to the left. Her chestnut-coloured hair is bound to the head by a fillet. She wears a white dress or under-garment, which is falling from her shoulders, and she bears the lamb in her arms.

On canvas, 1 ft. 9 in. h. by 1 ft. 5 in. w.

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**GUALTIERI.** (See **CIMABUE.**)

**GUARDI** (FRANCESCO)

Was born at Venice in 1712, and was the scholar and imitator of Canale; he died in 1793. Venetian School.

No. **210.** *View of the Church, Campanile, and Piazza of San Marco, at Venice.*

On canvas, 2 ft. 4 in. h. by 3 ft. 11½ in. w.

No. **1054.** *View in Venice.*

On canvas, 1 ft. 2½ in. h. by 1 ft. 9 in. w.

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**GUERCINO.**

GIOVA'NNI FRANCESCO BARBIE'RI, commonly called, from his squinting, GUERCINO, was born of very humble parents at Cento, near Bologna, Feb. 2, 1591. He died at Bologna in affluent circumstances in 1666. Bolognese School.

No. **22.** *Angels weeping over the dead body of Christ.*

The head and shoulders are supported against a stone.

On copper, 1 ft. 2½ in. h. by 1 ft. 5½ in. w.

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**GUIDI** (TOMMASO). See **MASACCIO.**

**GUIDO.** (See **RENI.**)

**HACKAERT (JAN)**

Was born at Amsterdam about 1636, and died late in the century. He studied much in Switzerland. The figures of his pictures are said to have been inserted by Philip Wouwerman, Adrian Vandewelde, Jan Lingelbach, and Nicholas Berchem. Dutch School.

**No. 829. *A Stag Hunt.***

In a pool of water surrounded by trees, and in a yellow evening glow, a stag is followed by several hounds, a lady, and two mounted huntsmen; to the right a man on foot is running forward sounding his hunting horn. The figures are attributed to Nicholas Berchem.

On canvas, 3 ft. 3 in. h. by 3 ft. 11½ in. w.

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**HALS (DIRK)**

Would seem to have been born some years later than his brother Frans, and at Haarlem. He probably acquired a knowledge of painting under his brother's tuition. The subjects chosen by him were similar to those generally treated by Palamedes and Jan Le Ducq. The earliest date hitherto observed upon his pictures is 1626. He died in June 1656.

**No. 1074. *A merry party of Cavaliers and Ladies at table.***

On panel, 11 in. h. by 1 ft. 3 in. w.

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**HALS (FRANS)**

Was born in Antwerp in 1584, of parents whose family had been long settled in Haarlem, and was the scholar of Karel van Mander, the biographer, who died in 1604. He died on the 26th August 1666, and was buried on the 2nd of September following, in the church of St. Baven at Haarlem.

**No. 1021. *Portrait of a Woman.***

Small half length, in black, with her hair combed back, a white cap, a large white ruff, and wristbands, and her hands crossed before her.

On canvas, 24½ in. h. by 18½ in. w.

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**HELST** (BARTHOLOMEUS VAN DER),

One of the most distinguished of the Dutch portrait-painters, was born at Haarlem in 1613. He died at Amsterdam in 1670. Dutch School.

**No. 140.** *Portrait of a Lady.*

On wood, 2 ft. 9½ in. h. by 2 ft. 2½ in. w.

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**HEMESSEN** (CATHARINA VAN)

Was the daughter and pupil of Jan van Hemessen or Heemsen, a painter born at Antwerp in 1500, who resided chiefly at Haarlem, and painted for the most part religious subjects.

Catharina, the dates of whose birth and death are not recorded, painted portraits of small size. She was married to Christinano, a musician of repute in the Low Countries, and with her husband was taken to Spain by the Queen of Hungary.

**No. 1042.** *Portrait (three-quarter length) of a man*

Of about five and thirty, with blond hair and beard, attired in a black bonnet, and close doublet of the same colour slashed on the body and adorned with golden studs and black galloon.

On panel 14½ in. h. by 11½ in. w.

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**HEMLINC.** (See **MEMLINC.**)**HEYDE** OR **HEYDEN** (JAN VAN DER)

Was born at Gorkum in 1637, and is distinguished for his street views, in which the figures were inserted by A. Van de Velde and Eglon Van der Neer. He was established at Amsterdam, where he died in 1712. In Mrs. Hope's Collection is a view in a Dutch town. Signed *J. V. D. Heyde F.*, 1666. Van der Heyde is said to have visited London. Dutch School.

**No. 866.** *A Street in Cologne.*

On the right in the background is seen the unfinished tower of the cathedral, surmounted by the old crane. The figures are attributed to Adrian van de Velde. Signed *J. V. D. H.*

On wood, 12 in. h. by 17 in. w.

No. 992. *Architectural Scene.*

Gothic and classic buildings, among which a triumphal arch is conspicuous, with figures; a lame mendicant asking alms; an old tree to the right. Signed J. V. D. HEYDE.

On oak, 1 ft. 8 in. h. by 2 ft. 1 in. w.

No. 993. *Landscape.*

A house among trees; a pool of water in the foreground; some cows and sheep on the further bank.

On oak, 8½ in. h. by 11½ in. w.

No. 994. *A Street in a Town.*

A church or other large Gothic building to the left, casting a shadow over the foreground; a few trees and various figures scattered over the scene. Signed V. HEYDE.

On oak, 20½ in. h. by 16 in. w.

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**HOBBEEMA (MEINDERT).**

The birthplace and education of MEINDERT HOBBEEMA, who was a Protestant, and one of the most able of all the Dutch landscape painters, are uncertain, but he is supposed to have been a native of Amsterdam, and a pupil of Jacob Ruysdael. He was born in 1638, and resided in Amsterdam, where he died; he was buried there, Dec. 14, 1709. The figures in his pictures were occasionally inserted by Berchem, by A. Van de Velde, and by Lingelbach, and others.

No. 685. *Landscape. Showery Weather.*

Rain and sunshine are both represented; but the chief feature of the picture is a cluster of large trees in the centre, slightly moved by the wind: on the one side is a shaded pool, with a man angling on the bank; on the other is a road side cottage with a woman looking out at the doorway; on the road in front of it are a few figures.—Signed *Mt. Hobbema.*

On wood, 1 ft. 11½ in. h. by 2 ft. 9½ in. w.

No. 830. *The Avenue, Middeltharnis, Holland.*

This is one of the several places supposed to have been the locality of Hobbema's birth. In the centre of the picture a long avenue of straight lopped trees leads up to the village, of which the church tower is a conspicuous object. On either side of the road is a broad ditch; beyond the ditch, on the spectator's left, are plantations, and on the other side are also plantations, farm



buildings, and a nursery ground in which a man is pruning some grafted trees. A sportsman with his gun and dog is on the road approaching from the village. Signed *M. Hobbema f.* 16×9, the third figure read as an 8 is not legible.

On canvas, 3 ft. 4½ in. h. by 4 ft. 7½ in. w.

**No. 831.** *Ruins of Brederode Castle.*

The castle stands upon some high ground in the middle of the picture, and is surrounded by water. On the left on this side of the water is a cluster of trees, beneath which are two anglers and a sportsman with his gun and dog. In the foreground are some ducks. Signed *M. Hobbema, ft.* 1667.

On canvas, 2 ft. 8½ in. h. by 3 ft. 6 in. w.

**No. 832.** *A Village, with Watermills.*

Several picturesque trees dispersed over the grounds; a small river in front, with three under-shot water wheels erected over it; a few ducks in the foreground. Signed *M. Hobbema.*

On wood, 1 ft. 11½ in. h. by 2 ft. 8½ in. w.

**No. 833.** *Forest Scene.*

The outskirts of a wood, a pool of water in the foreground; a few figures on a road in the middle distance.

On wood, 12 in. h. by 1 ft. 3½ in. w.

**No. 995.** *Woody Landscape.*

Cottages among the trees; a pond in the middle ground, three figures in the foreground.

On canvas, 3 ft. 3 in. h. by 4 ft. 4 in. w.

**No. 996.** *A Castle in a Rocky Landscape.*

The castle is on the heights to the left; a few houses dispersed among the trees; and some figures ascending the roadway to the castle. A small cascade in the foreground on the left. Signed *M. HOBBEWA 1667 (P)*

On canvas, 4 ft. 6½ in. h. by 5 ft. 8½ in. w.

ASCRIBED TO **HOLBEIN.** (SIGMUND),

The uncle of the younger Hans, was a native of Augsburg, where he was born about 1465. He became a citizen of Bern in Switzerland, where he died in 1540. He bequeathed his property in Bern to his nephew in England. German School. The following portrait is ascribed to him:—

**No. 722. *Portrait of a Lady,***

In a large white cap, on which a fly has settled. She holds in her right hand a forget-me-not: her maiden name was Hofer, it is inscribed on the picture. Bust.

On deal, 1 ft. 8½ in. h. by 1 ft. 3½ in. w.

**HONDECOETER (MELOCHIOR DE),**

One of the most distinguished of the Dutch painters of birds and animals, was born at Utrecht in 1636, and died at Amsterdam, April 3, 1695. Dutch School.

**No. 202. *Domestic Poultry.***

On canvas, 2 ft. 10 in. h. by 3 ft. 8 in. w.

**No. 1013. *Geese and Ducks.***

A pool of water, a white red-beaked gander and a goose disturbing a duck with her ducklings, the duck flying to the protection of her young.

On canvas, 3 ft. 10½ in. h. by 5 ft. 1 in. w.

**HOOCH (PIETER DE),**

A Dutch painter, born in 1632. He painted interiors and portraits; and his works are distinguished for their brilliant effects of light, and admirable colour. He died in 1681.

**No. 794. *The Courtyard of a Dutch House,***

In which the housewife, standing in the fore-ground with her back to the spectator, is speaking to her maidservant, who is busy dishing a fish; the yard is paved with brick. A gentleman is approaching through an enclosed garden in the back-ground. Signed and dated P. D. H. 1665.

On wood, 2 ft. 5 in. h. by 2 ft. ½ in. w.

**No. 834. *Interior of a Dutch House.***

A paved chamber in which two gentlemen are seated at a table by a window, conversing with a lady standing before them, with her back to the spectator; and holding a glass of wine in her hand. A servant is bringing to the table a pan of burning charcoal for the gentlemen to light their pipes with. In the back-ground is a marble fireplace over which is a picture; and on the wall by its side a mounted map is hanging. Signed P. D. H.

On canvas, 2 ft. 5 in. h. by 2 ft. 1 in. w.

No. 835. *Court of a Dutch House.*

Paved with bricks. On the left is a porch built of red brick and stone, and over the entrance is a commemorative inscription, partly covered by vine leaves, dated 1614. In the porch is standing a woman with her back to the spectator. On the right a servant and a child are descending some steps from an outhouse, into the court. In the foreground are a broom, a pail, some plants, and a dustbin. Signed P. D. H. A° 1658.

On canvas, 2 ft. 5 in. h. by 1 ft. 11½ in. w.

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**HUCHTENBURGH** (JOHAN VAN),

A distinguished Dutch battle painter, was born at Haarlem in 1646. He died at Amsterdam in 1733. Dutch School.

No. 211. *A Battle.*

In the foreground a cavalry fight, with a town burning in the distance.

On wood, 1 ft. 4½ in. h. by 1 ft. 11 in. w.

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**HUYSMAN** (CORNELIS)

Was born at Antwerp on the 2nd of April 1648, and died at Mechlin on the 1st of June 1727. He was accounted a good landscape painter.

No. 954. *Landscape, Woody Country.*

Blue hills in the distance. A château among the trees in the middle ground; a peasant driving a cow in the foreground; a small cascade to the right.

On canvas, 2 ft. 1½ in. h. by 2 ft. 9 in. w.

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**HUYSMAN** (JACOB)

Was born at Antwerp in 1656. He was the pupil of Gilles Backereel, and settled in the latter part of the reign of Charles II. in England, where, notwithstanding the rivalry of Sir Peter Lely, he obtained considerable employment as a portrait painter. He died in London in 1696.

No. 125. *Portrait of Izaak Walton.*

The well-known author of the *Complete Angler*. He died in 1683, aged ninety. Small half-length.

On canvas, 2 ft. 6 in. h. by 2 ft. 1 in. w.

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## HUYSUM (JAN VAN)

Was born at Amsterdam on the 15th of April 1682, and was the son, pupil, and assistant of Justus van Huysum, a painter of general subjects. Jan has acquired the highest reputation as a painter of fruit and flowers, and he was likewise a landscape painter. After a very successful career he died in his native city on Feb. 8, 1749.

No. 796. *A Vase with Flowers.*

On the pedestal are other flowers, fruit, and a bird's nest with five eggs in it, like those of the greenfinch. Signed *Jan Van Huysum fecit 1736 en 1737*.

On canvas, 4 ft. 4½ in. h. by 3 ft. ½ in. w.

No. 1001. *Flowers in a Vase.*

A snail is crawling along in front. Signed JAN VAN HUYSUM.

On canvas, 2 ft. h. by 1 ft. 8 in. w.

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## INGEGNO (L').

ANDREA DI LUIGI or ALOISI, called L'INGEGNO on account of his ability, was a native of Assisi, and is sometimes called Andrea di Assisi. He was the contemporary of Pietro Perugino, was painting at Assisi in 1484; and is supposed to have been the pupil of Niccolò Alunno; but facts both of his life and his works are equally obscure. Umbrian school.

No. 702. *The Madonna and Child.*

Surrounded by a glory of Cherubim.

In tempera, on wood, 17½ in. h. by 12½ in. w.

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**JARDIN (KAREL DU)**

Was born at Amsterdam in 1625, and was the scholar of Berchem; he also studied in Italy, where he died, at Venice in 1678. He is the author of many admirable etchings of landscape and animals. Dutch School.

**No. 826.** *Figures and Animals reposing in the shadow of some trees in a meadow.*

An ox, an ass, and some goats have taken shelter from the evening sun under a tree; a little behind are a woman sleeping and a boy playing with a dog. A castle on a hill in the distance. Signed K. DU JARDIN *fe.* 1656.

On canvas, 13½ in. h. by 15½ in. w.

**No. 827.** *Fording the Stream.*

A rocky landscape, a woman and a boy with an ass with panniers are wading the stream; the ass is drinking; a dog also is lapping up the water from the bank. On the left a cow and a sheep are standing in the stream. Signed K. DU JARDIN, 1657.

On canvas, 14½ in. h. by 17 in. w.

**No. 828.** *Landscape with Cattle.*

A woman spinning, tending two cows and some sheep; a house on a hill behind; mountains in the distance; sunset. Signed K. D. J.

On copper, 8½ in. h. by 11 in. w.

**No. 985.** *Sheep and Goats.*

Signed K. DU JARDIN, F. 1673.

On copper, 7 in. h. by 8½ in. w.

**JUSTUS OF PADUA.**

Justus or Giusto di Giovanni, of the family of the Menabuoi, commonly called GIUSTO PADOVANO, or Justus of Padua, was born at Florence about 1330, but settled in Padua, and there obtained the rights of citizenship in 1375. He died on the 29th of September 1400. Justus was one of the best of Giotto's followers and imitators. Tuscan School.

**No. 701.** *The Coronation of the Virgin.*

With the principal incidents of her life, on a small Triptych. In the centre picture is our Saviour crowning her, with Saint Paul,

John the Baptist, and Peter, and Catherine, Barbara, and Margaret, standing at the foot of the throne: on the interior sides of the wings are, above, the Annunciation, below, the birth and the crucifixion of our Lord. On the exterior sides of the wings are, above—the expulsion of Joachim from the Temple, and the angel appearing to him foretelling the birth of the Virgin: in the second line—the meeting of Joachim and Anna at the beautiful gate; and the birth of the Virgin: on the third line—the presentation of the Virgin in the Temple; and her marriage. Inscribed on the back *Justus pinxit in archa* (?) and dated in the front on the plinth below MCCCCLXVII—1367.

In tempera, on wood, centre 1 ft. 5½ in. h. by 8½ in. w.; wings 1 ft. 5½ in. h. by 4½ in. w.

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**KEYSER** (THOMAS DE, erroneously called THEODORE),

Son of the sculptor and architect Hendrick de Keyser, was born about 1695, probably at Amsterdam, where he died about the year 1679. Dutch School.

No. 212. *A Merchant and his Clerk.*

Signed with the painter's monogram.

On wood, 3 ft. ½ in. h. by 2 ft. ¾ in. w.

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**KNELLER** (SIR GODFREY)

Was born at Lübeck, August 8, 1646. He studied in Holland under Rembrandt and Ferdinand Bol, and then visited Italy. He dwelt some time in Hamburg after his return from Italy, but when about thirty years of age was induced by a Hamburg merchant of the name of Banks to try his fortune in London, where he eventually settled, enjoyed an unrivalled reputation as a portrait painter, and amassed a large fortune. He was created a baronet by George I. in 1715. Sir Godfrey died in London, Oct. 17, 1723, and was buried at Whitton; but a monument executed by Rysbrach was erected to his memory in Westminster Abbey.

No. 273. *John Smith, Engraver.*

Holding in his hand the mezzotinto portrait engraved by him of Sir Godfrey Kneller. Half-length, life-size. The dates of Smith's prints range from 1679 to 1727.

On canvas, 2 ft. 5½ in. h. by 2 ft. ¼ in. w.

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**KONINCK (PHILIP DE),**

A distinguished landscape painter. Was born at Amsterdam in 1619, and was the scholar of Rembrandt. He died at Amsterdam in 1689. Dutch School.

**No. 836. *Landscape, a view in Holland.***

A small town is seen in the middle ground, with wide-spreading waters and sandhills in the distance. The fore-ground consists of a road with some cottages on the left, and a small stream on the right. On the road are a hawking party, a lady and gentleman on horseback, a man with a hoop of falcons, and several dogs; a coach and six is approaching from the middle distance. In the stream to the right are a man angling and women washing clothes.

On canvas, 4 ft. 4½ in. h. by 5 ft. 3 in. w.

**No. 974. *A Hilly Woody Landscape.***

With a view of the Scheldt, and Antwerp Cathedral in the distance. In the middle ground a château and windmills. On a sloping road bordered by picturesque trees some person of distinction is passing in a carriage and six with outriders. Two sportsmen and a couple of greyhounds are in the fore-ground.

On canvas, 3 ft. 8 in. h. by 4 ft. 11 in. w.

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**LANCRET (NICOLAS DI CASENTINO),**

An imitator of Watteau, was born at Paris in 1690. He died there in 1743. French School.

**Nos. 101-4. *The Four Ages of Man.***

No. 101. *Infancy.*

No. 102. *Youth.*

No. 103. *Manhood.*

No. 104. *Age.*

On canvas, 1 ft. 1 in. h. by 1 ft. 5½ in. w., each picture.

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**LANDINI (JACOPO),**

Painter and architect, of Prato Vecchio, in the Casentino, where he was born about 1310, was the pupil of Taddeo Gaddi. He died at an advanced age, in his native place, about 1390. Tuscan School.

No. 580. *St. John the Evangelist lifted up into Heaven.*

With various Saints and other scenes from the Life of the Evangelist.

In the centre is St. John lifted up by the Lord among the patriarchs and apostles of the Church, according to the Legend.\* On the left are Saints Bernard, Scholastica, Benedict, and John the Baptist; on the right, Saints Peter, Romualdo, Catherine, and Jerome. Immediately over the centre picture is Christ risen from the Dead, the gates of Hell cast down on one side, and on the other the donor and his family presented to him by St. John the Evangelist and St. John the Baptist; over the left picture is the archangel Michael, and over the right the archangel Raphael with Tobias.

In the predella below, are St. John baptizing; the vision of the Apocalypse in the island of Patmos; and St. John in the vessel of boiling oil; with Saints Apollonia and Verdiana at the ends. In the upper pictures are the Trinity in the centre, with the Virgin and the Angel of the Annunciation on the sides. In the side pilasters are small figures of Saints. In all 22 compartments. In its original frame, restored.

In tempera, on wood. The entire altar-piece 9 ft. 5 in. h. by 8 ft. 5 in. w. Of the three principal pictures, the centre, 4 ft. h. by 2 ft. 1 in. w.; the two sides, 3 ft. 9 in. h. by 2 ft. w.

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**LANINI (BERNARDINO)**

Was the best scholar and imitator of Gaudenzio Ferrari, and was an established painter in 1539; in later life he adopted more of the manner of Leonardo. Lanini died about 1578; his works, now scarce, were chiefly in fresco. Milanese School.

No. 700. *The Holy Family.*

With the Magdalen, St. Paul, and Pope Gregory the Great. Landscape background. Whole figures, life-size. Signed *Bernardinus Effigiabat* 1543. The frame is a rich cinquecento carving of the period.

On wood, circular at top, 6 ft. 7 in. h. by 4 ft. 3 in. w.

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\* *Legenda Aurea*, St. John Evan., p. 27; and Peter de Natalibus, *Catalogus Sanctorum*, li. 7.



**LELY (SIR PETER),**

Of Soest in Westphalia, but originally of a Dutch family, settled in England in the year 1641, the year of Van Dyck's death. He was then in his 23rd year, being born in 1618.

He was struck with apoplexy while painting the Duchess of Somerset, and died November 30, 1680.

**No. 1016. *A Full-length Portrait of a Girl.***

Dressed in a bluish-white simar, in which she is holding some red cherries, with which she is feeding a parrot on a balustrade by her side; her feet are naked; a red curtain in the background and a landscape.

On canvas, 4 ft. 1 in. h. by 3 ft. 4 in. w.

**LIBERALE DA VERONA.**

Liberale di Giacomo was born at Verona in 1451 and died there in 1536. He began life as a miniaturist; and went early to Montoliveto near Siena, where he was engaged to illuminate the choral books. He subsequently performed similar work for the Duomo of Siena. Returning to Verona, he adorned several of its churches with more important works in fresco and oil, many of which still remain. Veronese School.

**No. 1134. *The Madonna and Child, attended by Angels.***

The Virgin, clad in a crimson robe and dark blue mantle, bears the Infant Christ (a nude figure) in her lap. Behind, to the left, are two youthful angels, one of whom holds a field flower. Through the window, to the right, is seen a peep of landscape.

On wood, 1 ft. 11½ in. h. by 1 ft. 5½ in. w.

**LIBRI (GIROLAMO DAI)**

Was born at Verona in 1474. He was called Dai Libri from the occupation of his father Francesco, who was an illuminator of books. Girolamo was also an illuminator, and he was one of the most distinguished painters of his time at Verona, where he died in 1556. Venetian School.

**No. 748. *The Madonna, Infant Christ, and St. Anne.***

The Virgin holds the infant Christ on her knees, and is sitting in the lap of her mother. Behind them is a lemon tree; below

are three angels playing musical instruments; in the background is a rocky landscape. Signed HIERONYMUS A LIBKIS F.

On canvas, 5 ft. 2 in. h. by 3 ft. 1 in. w.

### LIESBORN, THE MEISTER VON.

MASTER OF LIESBORN is the designation given by the Germans to an unknown painter of Westphalia who executed some works about the year 1465, for the Benedictine Abbey of Liesborn, near Munster. German School.

No. 260. *Three Saints.*

St. John the Evangelist, St. Scholastica, and St. Benedict. Gold ground.

No. 261. *Three Saints.*

St. Cosmas and St. Damianus martyrs, and the Virgin Mary. Gold ground.

Companion pieces; in tempera and in oil. On canvas stretched on wood, 1 ft. 10 in. h. by 2 ft. 4 in. w.

These two pictures are corresponding portions of the centre compartment of the high altar-piece of the Liesborn convent, consecrated in 1465.

### LIEVENS (JAN).

Was born at Leyden in 1607, and became the pupil of Peter Lastman. At the age of twelve he is said to have attained extraordinary skill in copying, and before he was eighteen he had established his reputation as a portrait painter. The date of his death is uncertain, but it is supposed to have occurred in 1663.

No. 1095. *Portrait of Anna Maria Schurmann.*

Life-size figure to waist, in a black velvet dress, trimmed with brown fur; throat bare. Seated at a table holding an open book in her hands. Three-quarter face; dark background.

On canvas, 2 ft. 9 in. h. by 2 ft. 2 in. w.

### LINGELBACH (JOHANN OR JAN)

Was born at Frankfort in October 1622. He went early to Holland, studied also in Paris, and in Italy, which he visited in 1644, remaining there six years. In 1650 he returned to Germany,

and finally settled at Amsterdam, where he is supposed to have died, in 1687. He used to insert figures in the pictures of Wynants, Verboom, and other painters. German School; but is commonly reckoned among Dutch painters.

No. **837.** *The Hay Harvest.*

Some men and a woman loading a cart with hay, before which are standing the two unyoked horses, and a third horse on which is a rider with a woman on a pillion behind him. On the right are some haymakers reposing near the stem of an old tree. On the left is a man angling in a small stream, on the other side of which is a hawking party approaching a small house on the road side. Signed *J. Lingelbach*. 1661.

On canvas, 2 ft. 3 in. *h.* by 2 ft. 10 in. *w.*

**L'INGEGNO.** (See **INGEGNO.**)

**LIPPI** (FRA FILIPPO)

Was born at Florence about 1412. He entered the Carmelite convent in Florence at the age of eight, and remained in it for nearly ten years, during which interval he became a painter. He spent about two years of his youth in captivity in Africa. His principal works are a series of frescoes at Prato. He died at Spoleto, October the 8th, 1469, supposed to have been poisoned by the relations of Lucrezia Buti, a ward of the nuns of Santa Margherita, who was carried off by Fra Filippo, from their convent at Prato, while he was engaged in painting an altar-piece there in 1458. Tuscan School.

No. **248.** *The Vision of St. Bernard.*

The Saint is seated, writing his homilies, at a desk placed on a table hewn out of the solid rock. The Virgin, supported by angels, appears directly before him.

In tempera, on wood, the upper corners of the panel being cut away; 3 ft. 2 in. *h.* by 3 ft. 5½ in. *w.*

No. **586.** *The Madonna and Child enthroned, surrounded by Angels in Adoration.*

At the foot of the throne are two angels seated, one playing on a lute, the other on the violin. At the sides are, on the spectator's left, St. Augustine and St. Nicholas of Tolentino; on the right, St. Bartholomew and St. Monica. Figures nearly life-size.

In tempera, on wood. The centre picture, 5 ft. 4 in. *h.* by 2 ft. 4 in. *w.*; the two side pictures, 4 ft. 8 in. *h.* by 1 ft. 10½ in. *w.*

No. 589. *The Virgin Mary seated: an Angel presenting the Infant Christ to her.*

Under an arch is seen a distant view of a lake. Three figures, small life-size.

In tempera, on wood, 2 ft. 4 in. h. by 1 ft. 7½ in. w.

No. 666. *The Annunciation.*

The Virgin Mary is seated in a richly furnished chamber, and in a garden opposite to her, on the spectator's left, is the Angel Gabriel, announcing the birth of Christ.

"The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee; therefore also that holy thing which shall be born of thee shall be called the Son of God."—*Luke i. 35.*

In the centre of the picture a dove, proceeding in a ray of glories from a hand above, is approaching Mary. Small entire figures.

On wood, in tempera, 2 ft. 2 in. h. by 4 ft. 11½ in. w. A lunette, and companion picture to No. 667.

No. 667. *St. John the Baptist with six other Saints.*

On his right are Saints Francis, Lawrence, and Cosmas; on his left Saints Damianus, Antony, and Peter Martire: all seated on a bench in a garden. Small entire figures.

On wood, in tempera, 2 ft. 2 in. h. by 4 ft. 11½ in. w. A lunette, and companion picture to No. 666.

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LIPPI (FILIPPINO),

The son of Fra Filippo Lippi and Lucrezia Buti, was born about 1460, and in consequence of the early death of his father became the pupil of Sandro Botticelli. He died at Florence in 1504. He was one of the most distinguished fresco painters of his time. Tuscan School.

No. 293. *The Virgin and Child, St. Jerome and St. Dominick kneeling one on each side of her.*

Landscape background. An altar-piece, the figures nearly life-size.

On a *predella* beneath the picture are represented, in small half figures, Joseph of Arimathea supporting the body of Christ, with St. Francis and the Magdalen, in separate compartments. The arms of the Rucellai family are painted at the extreme ends.

In tempera, on wood, the principal picture 6 ft. 7 in. h. by 6 ft. w.; the *predella* 8 in. h. by 7 ft. 9 in. w.

No. **592.** *The Adoration of the Magi, or the Wise Men's Offering.* Matthew ii. 1, 2.

The Holy Family is in front of a ruined building on the spectator's right, and the Magi are prostrating themselves before the Divine Infant; on the left is an immense retinue of followers reaching to the extreme limits of the picture. A rocky background.

In tempera, on wood, 1 ft. 8 in. *h.* by 4 ft. 7 in. *w.*

No. **598.** *St. Francis in Glory, with the Stigmata.*

Standing, holding in his arms and contemplating a small crucifix; above, on each side, are five angels playing musical instruments. Dated A.D. MCCCCXCII.

In tempera, on wood, 19½ in. *h.* by 12½ in. *w.*

No. **927.** *An Angel adoring.*

Looking down, with the hands joined in the attitude of prayer. There are traces of wings and an aureole, and below it apparently the head of the Infant Saviour.

On wood, in tempera, 21 in. *h.* by 9½ in. *w.*

No. **1033.** *The Adoration of the Magi.*

The Virgin is represented sitting on a raised platform in the centre of a half-ruined temple, holding the Infant Christ on her left knee, while St. Joseph stands behind. The magi crowd round in attitudes of respect and adoration. In the immediate foreground are their attendants with horses and other animals. To the right are mounted heralds blowing trumpets. Above this group in the distance is seen a mediæval castle. The end of the building behind the Holy Family is converted into a stable. About 70 figures are introduced in this picture.

On wood (circular), 4 ft. 3½ in. diam.

No. **1124.** *The Adoration of the Magi.*

In the centre of the picture, before a ruined building, the Virgin is seated, holding the infant Saviour on her knees. Behind her to the right St. Joseph leans upon his staff. Before them, at wide intervals apart, and clad in robes of ample dimensions, kneel three of the Magi offering their gifts. In the distance a mountainous landscape, in which numerous figures are introduced, representing the retinue of the Kings, and anchorites at their devotions.

On panel, 1 ft. 10 in. *h.* by 2 ft. 9 in. *w.*

**LOCHNER OR LOETHENER (STEPHAN),**

Commonly called Meister Stephan, was a native of Constanz; he settled in Cologne, purchased a house there in 1442, and died in 1451. He is the master of the famous "Dombild" of Cologne, which was painted about the year 1430. German School.

**No. 703. *Three Saints.***

Matthew, Catherine of Alexandria, and John the Evangelist. Small entire figures, with their attributes: gold background.

In tempera, on linen attached to oak; 2 ft. 2½ in. h. by 1 ft. 10¼ in. w.

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**LOMBARD (LAMBERT OR LAMPRECHT),**

Commonly called Lambert Lombardus, was born at Liège in 1506, where he is said to have died poor, in or not long after 1566. He was the scholar of Mabuse, but studied also in Italy. Flemish School.

**No. 266. *The Deposition from the Cross.***

St. John and the Virgin are supporting the dead body of Christ; above is the Holy Spirit in the form of the dove.

On wood, in oil, 3 ft. 6 in. h. by 2 ft. 3 in. w.

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**LONGHI (PIETRO)**

Was born at Venice in 1702, and died there in 1762. Having made his first serious studies in the then celebrated school of Antonio Balestra at Bologna, he became a pupil of Guiseppe Maria Crespi in the same city. He finally settled in the place of his nativity, where, in 1734, he painted the *Fall of the Giants*, in the Palazzo Sagredo.

**No. 1100. *A Domestic Group.***

Uncertain subject; possibly a scene in a comedy.

On canvas, 2 ft. h. by 1 ft. 7½ in. w.

**No. 1101. *The Exhibition of a Rhinoceros in an arena.***

The spectators wear the costume of the last century, and are chiefly masked.

On canvas, 1 ft. 11 in. h. by 1 ft. 6 in. w.

No. **1102.** *Portrait of the Chevalier Andrea Tron, Procurator of St. Mark's, Venice.*

On canvas, 8 ft. 2½ in. h. by 5 ft. 5½ in. w.

**LOOTEN (JAN),**

A Dutch landscape painter of the seventeenth century, who visited and worked in this country. In the Berlin Gallery is a landscape by him, signed *Jan Looten*, 1659. He died about 1681.

No. **901.** *Landscape.*

River scene with wooded banks. On the spectator's left two large oaks; among some trees on the other side of the water some figures are seen; evening.

On canvas, 3 ft. 7 in. h. by 4 ft. 2 in. w.

**LORENZETTI (AMBROGIO).**

The younger brother of Pietro, and the most distinguished painter of the Siennese School in the first half of the 14th century. His greatest series of frescoes in Siena is in the Sala della Pace in the Palazzo Pubblico, where the walls are covered with compositions typifying Good and Bad Government; the allegorical figures being on a colossal scale, and of great beauty and majesty. Other works by him, may still be found in and around Siena. He died probably in 1348.

No. **1147.** *Heads of Four Nuns.*

Fragment of a composition in fresco, formerly on the walls of the Capitolo of the Convent Church of St. Francis at Siena, representing the heads of four nuns (nearly life size).

1 ft. 10 in. square.

**LORENZETTI (PIETRO),**

A Siennese painter, believed to be identical with the Pietro Laurati, a brief sketch of whose life is given by Vasari, in apparent ignorance of the artist's real name. Pietro was associated with his brother Ambrogio Lorenzetti in the execution of some frescoes for the hospital of La Scala in Siena. He died about 1350.

No. **1113.** *A Legendary Subject.*

In a vaulted room (or aisle of a church?), spanned by segmental arches carried on slender columns, and enriched in the spandrels with mosaic inlay, a bishop, wearing his mitre and episcopal

vestments, stands, attended by two ecclesiastics, near the steps of a raised dais, on which a person of authority, clad in a red mantle, is seated, with his back to the spectator and turning towards the bishop. On the right is an officer of State bearing a sceptre or mace. On the left are three other figures, one of whom bears a draped statuette in his arms, while another holds an altar candle.

On panel, 12 in. h. by 10½ in. w.

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### LORENZO (FIORENZO DI).

A painter of the Umbrian School, whose works are dated towards the end of the 15th century. No authentic particulars of his life have been preserved. He was probably the Master of Pietro Perugino.

#### No. 1103. *The Virgin and Child with Saints and Angels (a triptych).*

In the central compartment the Virgin sits enthroned with her hands crossed devoutly on her breast, watching the infant Christ, who lies on her knees. Standing in front of the throne, and to right and left of the Child, are seen, at half length, St. Francis and St. Bernardino of Siena in attitudes of supplication, while a smaller figure (of the Donor) kneels between them at the Virgin's feet. In the left-hand compartment stands St. John the Baptist, clad in a raiment of hair and a mantle which falls loosely round him, leaving the limbs exposed.

In the right-hand compartment is represented St. Bartholomew wearing a tunic and pallium, and bearing a blood-stained knife in his right hand.

On panel, in tempera. Central compartment 3 ft. 11½ in. h. by 2 ft. 7½ in. w. Side compartments, each 3 ft. 11 in. h. by 1 ft. 6½ in. w.

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### LORRAINE (CLAUDE).

CLAUDE GELÉE or GILLÉE, called Claude de Lorraine or le Lorrain, and also Claude Lorrain, was born in Lorraine at Château de Chamagne, near Charmes, département des Vosges, in the year 1600: he was brought up as a pastrycook, and commenced his Roman career as the servant of Agostino Tassi the landscape painter. He died at Rome in 1682, and was buried in the church of La Trinità de' Monti. French School.



No. 2. *Pastoral Landscape, with Figures.*

Illustrating the reconciliation of Cephalus and Procris. Cephalus is receiving from Procris the presents of Diana, the hound Ielaps, and the fatal dart with which she was subsequently killed.

On canvas, 3 ft. 4 in. h. by 4 ft. 5 in. w.

No. 5. *A Seaport at Sunset.*

A composition.

On canvas, 3 ft. 3 in. h. by 4 ft. 3 in. w.

No. 6. *Landscape, with Figures.*

Supposed to represent David at the Cave of Adullam. Also called Sinon brought before Priam.

"And David longed, and said, Oh that one would give me drink of the water of Bethlehem, which is by the gate!

"And the three mighty men brake through the host of the Philistines, and drew water out of the well of Bethlehem, that was by the gate, and took it, and brought it to David."—II. Samuel, xlii. 15, 16.

On canvas, 3 ft. 9 in. h. by 6 ft. 2½ in. w.

No. 12. *Landscape, with Figures.*

Representing the marriage festival of Isaac and Rebecca: as inscribed on the picture itself—"*Mariage d'Isaac avec Rebecca.*"

On canvas, 4 ft. 11 in. h. by 6 ft. 7 in. w.

No. 14. *Seaport, with Figures.*

Representing the embarkation of the Queen of Sheba, on the occasion of her visit to Solomon. The words *La Reine de Saba va trouver Salomon* are written in the right corner of the picture.

On canvas, 4 ft. 11 in. h. by 6 ft. 7 in. w.

This picture is known as the Bouillon Claude, from the Duke de Bouillon, with whose name it is inscribed. The inscription is—CLAUDE, GIL. JV., FAIT POUR SON ALTESSE LE DUC DE BOUILLON, A ROMA. 1648.

No. 19. *Landscape, with Figures.*

Representing the story of Narcissus and Echo. On the farther side of a transparent shady pool Narcissus is admiring his image in the water. The nymph, lying at the extreme left on this side of the pool, is apparently the disconsolate Echo, pining for the love of Narcissus.

On canvas, 3 ft. 1 in. h. by 3 ft. 11 in. w.

**No. 30.** *Seaport, with the Embarkation of St. Ursula.*

This saint, according to the legend, was an English princess; she and her followers suffered martyrdom at Cologne, in the third century. In some accounts the number of virgins is not specified, in others 11,000 are mentioned, but the figures *XI.M.V.* might be explained as *Undecim Martyrum Virginum*, eleven martyr virgins, with much more probability than as *Undecim Millia Virginum*, eleven thousand virgins.

On canvas, 3 ft. 8 in. *h.* by 4 ft. 11 in. *w.*

**No. 55.** *Landscape, with Figures.*

Representing the death of Procris. In the foreground Procris lies pierced by the fatal arrow from the hand of her husband Cephalus, who, followed by his hound, is hastening to her assistance.

On canvas, 1 ft. 3 in. *h.* by 1 ft. 7 in. *w.*

**No. 58.** *Landscape, with Goatherd and Goats.*

Sometimes called a study of trees.

On canvas, 1 ft. 8½ in. *h.* by 1 ft. 4 in. *w.*

**No. 61.** *Landscape, with Figures.*

Supposed to represent either the Annunciation or the Angel appearing to Hagar.

On canvas, 1 ft. 8 in. *h.* by 1 ft. 5 in. *w.*

**No. 1018.** *A Classical Landscape.*

On the right hand various buildings, including some temples; in front two trees, a palm and another, with some ships at anchor in the harbour.

A road and a bridge in the foreground, with various figures and animals, and six larger figures to the right. There is an inscription and a date, 1673. The names of Anchises and Æneas occur.

On canvas, 3 ft. 4 in. *h.* by 4 ft. 5 in. *w.*

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**L'ORTOLANO.** (*See ORTOLANO.*)

**LOTTO** (LORENZO)

Was born at Treviso about 1480, and studied under Giovanni Bellini and Giorgione. He was painting, chiefly at Bergamo,

between the years 1508 and 1554, and died at Loreto about 1558. He executed many frescoes, and was a good portrait painter. Venetian School.

No. **699.** *Portraits of Agostino and Niccolo della Torre,*

With various books and papers around them, two of the papers bearing the names of the subjects of the picture. Agostino, who holds "Galen" in his hand, was professor of medicine in the University of Padua. Figures half-length, life-size. Signed *L. Lotus*, 1515.

On canvas, 2 ft. 9½ in. h. by 2 ft. 3 in. w.

No. **1047.** *A Family Group.*

Supposed to contain portraits of the painter, his wife, and two of their children.

On canvas 3 ft. 9 in. h. by 4 ft. 7 in. w.

ASCRIBED TO **LOTTO.**

No. **1105.** *Portrait of the Prothonotary Apostolic Julianio.*

A life-size figure, seen to the waist, with three-quarter face turned to the right. The features are those of a man past middle life, with smooth grey hair. He wears a black velvet gown trimmed with ermine, and open at the throat. He stands at a desk or table covered with a *tappeto* of rich pattern, and holds before him an open volume, close to which is a brass time-piece. Dark green curtain background, with an open window on left hand, through which a landscape is seen.

On the table lie two folded letters or documents.

On canvas, 3 ft. 1 in. h. by 2 ft. 3½ in. w.

**LUIGI (ANDREA DI).** See **INGEGNO (L').**

**LUINI (BERNARDINO).**

Was probably born at Luvino on the Lago Maggiore about 1470. Though following the teaching of Leonardo da Vinci, he was an independent painter of eminence. He painted until about 1530, chiefly at Milan, Saronno, Pavia, and Lugano; his greater works being in fresco.

No. **18.** *Christ disputing with the Doctors.*

Or Christ arguing with the Pharisees.

On wood, 2 ft. 4½ in. h. by 2 ft. 10 in. w.

**MAAS (NICOLAS),**

Or MAES, a distinguished Dutch portrait and *genre* painter, was born at Dort, in 1632, and was the pupil of Rembrandt. In 1678 he settled at Amsterdam; where he died in 1693. Dutch School.

**No. 153. *The Cradle.***

A little girl is rocking a child to sleep in a cradle.

On wood, 15½ in. *h.* by 12½ in. *w.*

**No. 159. *The Dutch Housewife.***

A girl scraping parsnips, with a child by her side watching her.

On wood, 18½ in. *h.* by 11½ in. *w.*

**No. 207. *The Idle Servant.***

A kitchen-maid has fallen asleep over her work.

On wood, 2 ft. 3½ in. *h.* by 1 ft. 9½ in. *w.*

**MABUSE (JEAN DE).**

JAN GOSSAERT, commonly called JAN DE MABUSE, from his birth-place, now Maubenge, and within the French boundary, was born about 1470; he sometimes signed himself JOANNES MALBODIUS. It has been supposed that Mabuse visited England, but there is no real foundation for this conjecture. He died at Antwerp in 1532. French School.

**No. 656. *A Man's Portrait.***

In black. He has a rosary in his hand, and appears to be in a church. Half-length, small life-size.

On wood, 2 ft. 3 in. *h.* by 1 ft. 7 in. *w.*

**No. 946. *A Man's Portrait.***

Small half length, holding his gloves in his left hand, his right resting on the table. He has on a gown furled with sable. On the back of this picture is the brand of Charles I., a crown with C.R.

On oak, 9½ in. *h.* by 6½ in. *w.*

**MANNI (GIANNICOLO DI PAOLO),**

A pupil of Perugino, was born at Città della Pieve, in the latter half of the 15th century. He painted chiefly at Perugia, of which

city he was a magistrate, and died there on the 27th of October 1544. Umbrian School.

No. 1104. *The Annunciation.*

The Virgin, clad in a crimson robe and dark-blue mantle, kneels on the right with her hands raised in prayer. Near her is a prie-dieu or pedestal of peculiar form, on which a book lies open. In the opposite corner of the picture kneels a winged angel, amply draped, and bearing a lily. The entrance hall or porch which forms the background of the picture terminates in an open doorway, through which is seen a landscape. Figures about one-third life size.

On panel, 2 ft. h. by 3 ft. 5 in. w.

**MANTEGNA (ANDREA) *Cavaliere,***

A scholar of Francesco Squarcione, was born at Padua in 1431. In 1468 he settled in Mantua, in the service of the Marquis Francesco Gonzaga. He died at Mantua, September 13, 1506. School of Padua.

No. 274. *The Virgin and Child enthroned; St. John the Baptist and the Magdalen.*

The Virgin is seated on a low throne, with the Child on her knee: on her right hand is St. John, on her left, the Magdalen; both standing.

In tempera, on canvas, 4 ft. 6½ in. h. by 3 ft. 9½ in. w.

No. 902. *The Triumph of Scipio.*

Or The Reception of the Phrygian Mother of the Gods among the recognised divinities of the Roman State. When the image of Cybele was brought in 204 B.C. from Pessinus to Rome, Publius Cornelius Scipio Nasica was chosen by the senate as the worthiest man in Rome to receive it. It is this honour that is recorded in the inscription on the plinth:—

S. HOSPES NUMINIS IDÆI. C.\*

In the centre of the picture Scipio, attended by other Romans and some Asiatics, is in the act of receiving the goddess. The sacred stone alleged to have fallen from heaven, and the image of the goddess, to give token of her presence, are borne on a litter.

\* The "Host of the Idæan Deity," from the 3rd Satire of Juvenal, 137-8. The S.C. signify the decree of the Senate, *Senatus Consultum*.

Claudia Quinta, a Roman lady, sent with others in his company to receive the deity, has thrown herself before the image. Some slur had attached to her reputation, but she had proved her innocence by invoking the goddess mother, and drawing off from a shoal in the harbour of Ostia, with the aid of a slight rope merely, the vessel which bore the sacred image.

On canvas, in *tempera* in *chiaroscuro*; 2 ft. 4½ in. h. by 8 ft. 10 in. w.

No. **1125.** *Two Female Figures, probably personifying Summer and Autumn.*

Both are heavily draped. The figure representing Summer bears a corn sieve in her hands; above her head is painted in (feigned) relief a vase containing lilies, and a decorative festoon of foliage. Autumn, whose face is seen in profile, raises a goblet to her lips. In the background is a sapling.

Painted in monochrome of gold and brown on a (feigned) marble or agate ground.

On panel, 4 ft. 4 in. h. by 2 ft. 7 in. w.

No. **1145.** *Samson and Delilah.*

In the centre of the foreground Samson lies asleep, with his head in the lap of Delilah, who is clipping his hair with shears. To the right a rock, from which water flows through a spout into a stone trough below. In the background a hedge of olives and lemon shrubs, from beneath which springs a vine trained round a tree trunk above.

In *tempera*, on linen or silk; 1 ft. 6½ in. h. by 1 ft. 2½ in. w.

### MANTEGNA (FRANCESCO),

The second son of Andrea, was born at Mantua about 1470. He was the pupil and assistant of his father, and completed some works left unfinished by him. Francesco was still living in 1517. School of Padua.

No. **639.** *Christ and Mary Magdalen in the Garden.*

Called a "Noli me tangere,"—touch me not. *John* xx. 17. A vine of purple grapes hanging over the figure of Christ, is supported on a dead tree; on the other side a bird is seen defending its nest against a snake which has crept up the tree. On the left is a bee hive.

On wood, 16½ in. h. by 12 in. w.

No. **1106.** *The Resurrection of Our Lord.*

A mass of hollow rock fills the centre of the picture, containing a marble sarcophagus, upon the edge of which stands the risen Saviour, partly clad in a red mantle: His right hand raised in benediction: His left bearing a tall rod surmounted by a cross with a red-cross banner attached to it. On the ledge of rock below lie sleeping four soldiers, while a fifth seems to keep watch.

On wood, same size as 639.

**MANTOVA'NO** (RINALDO). (See page 128.)**MARATTA** (CARLO) *Cavaliere,*

Or Maratti, was born at Camurano, between Loreto and Ancona, in 1625. He was the scholar of Andrea Sacchi; and died in Rome in 1713, at the advanced age of eighty-eight. Roman School.

No. **174.** *Portrait of a Cardinal, seated.*

On canvas, 3 ft. 11 in. h. by 3 ft. 2 in. w.

**MARGARITONE** (DI MAGNO)

Was born at Arezzo in 1216. He was painter, sculptor, and architect; but being anterior to Cimabue, adhered to the traditional style of his time, derived from the Byzantine Greeks. He died at Arezzo in 1293, aged seventy-seven. Tuscan School.

No. **564.** *The Virgin and Child, with Scenes from the Lives of the Saints.*

The Virgin is seated in the centre, with the Child in her lap, and surrounded by the Ichthus or Vesica glory, within which are also two angels, and on the outside are the four symbols of the Evangelists. The hand of the Infant Christ is in the act of giving the Divine blessing according to the Greek rite.

In the eight small pictures are represented:—The Nativity; St. John the Evangelist liberated from the cauldron of boiling oil; St. John resuscitating Drusiana; St. Benedict rolling himself in thorns and resisting the temptations of the Evil Spirit; the martyrdom and burial on Mount Sinai of St. Catherine of Alexandria; St. Nicholas of Bari exhorting the sailors to throw away the Vase given them by the Devil; the same Saint liberating the Condemned; and St. Margaret in prison swallowed and disgorged by the Dragon unhurt. The picture is signed, *Margaritus de Aritio me fecit.*

In tempera, on cloth attached to wood, 2 ft. 9 in. h. by 5 ft. 9 in. w.

**MARINUS DE ZEEUW OR MARINUS VAN ROMERSWALE.**

The name of this painter is given above in the alternative forms furnished by Karel van Mander. There can be no doubt he is the same artist who is mentioned by Vasari under the name of *Marino di Siressa*, and by Luigi Guicciardini under that of *Marino di Sirissea*, i.e. of Ziricksee, in the Bland of Schonwen, part of the Dutch province of Zeeland. Now the appellation of *de Zeeuw*, which simply means the Zeelander (the sea-lander), is not to be found on any of this master's signed pictures, but only *Marinus*, sometimes coupled with *Romerswalen* or *Roymerswalen*. Hence it may not unreasonably be inferred that Marinus is but a forced latinization, in the pedantic taste of the 16th century, of the name or by-name *de Zeeuw*; whilst *Romerswale* may represent either the family name, or, as Descamps apparently gratuitously assumes, the immediate birthplace of the painter. Of the particulars of his life nothing is as yet known. The dates on his signed works are said to range from 1521 to 1560, but he was apparently still living in 1567, if not later. The subjects he chose and the composition of his pictures would seem to indicate the influence, if not the direct tutelage, of Jan or Quentin Matsys.

No. 944. *Two Bankers or Usurers in their office.*

The one inserts some items in a ledger, while the other seems to recall with difficulty the particulars of some business transaction. Pictures by Marinus of a similar class, some signed and dated, are to be found in the museums of Madrid, Munich, Dresden, Paris, Copenhagen, and Nantes, and it would seem also at Seville and Valenciennes.

On oak, 2 ft. 11½ in. h. by 2 ft. 4½ in. w.

**MARTINO DA UDINE.** See **SAN DANIELE.**

**MARZIA'LE (MARCO)**

Was a Venetian painter, of whose life few circumstances are known; he is reputed to have been the scholar of Giovanni Bellini. He was one of the painters employed with Bellini and others in the decoration of the Hall of the Great Council at Venice, in 1492. The dates on Marziale's known pictures range only from 1499 to 1507, inclusive.



No. 803. *The Circumcision.*

The scene represents a vaulted chapel, the roof of which is gilt and richly ornamented with cinquecento arabesques. In the centre are the Virgin holding the Child seated on a cushion, Joseph with two young pigeons, and Simeon; on the sides are portraits of the donors and family, very richly draped; the gentlemen placed on the spectator's right, the ladies on the opposite side; a youth is kneeling in front, and near him is seated on a step a little white dog. Composition of 15 figures, half the scale of life. On arches of the vault is inscribed the prayer of Simeon, *Luke ii. 29-32*. The picture is marked with the painter's monogram, a capital M crossed by an horizontal bar with a double cross above it, and bears in a cartellino or label the following legend:—  
 MARCUS MARTIALIS VENETUS JUSSU M<sup>ci</sup> EQUITIS ET JURCON  
 D. THOMÆ R. OPUS Hoc P. AN. M<sup>o</sup>CCCCC<sup>o</sup>.

In tempera, on canvas, 7 ft. 4 in. h. by 5 ft. w.

No. 804. *The Madonna and Child enthroned, with Saints.*

On their right, San Gallo Abate, with crosier and mitre, and the Baptist; on the left, St. Andrew, with a knife in his left hand; San Jacopo di Compostella; an angel playing a guitar is seated on the steps of the throne. Over the canopy is a vaulted roof, richly decorated with mosaics on a gold ground. Seven figures, small life-size, inscribed, in a cartellino, MARCUS MARCIALIS VENETUS P. M.D.VII.

On wood, 7 ft. 2½ in. h. by 4 ft. 7½ in. w.

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**MATSYS (QUINTIN)**

Was born at Louvain 1466. He was originally a blacksmith, but having fallen in love with a painter's daughter, he forsook the anvil for the palette; succeeded both in his art and in his love, and became the head of the school of Antwerp, where he established himself in 1490, and where he died in 1531. Flemish School.

No. 295. *Salvator Mundi, and the Virgin Mary.*

The Saviour holds in his left hand a crystal globe surmounted by a golden cross; with his right he is blessing. The Virgin has her hands joined in adoration. Bust figures, small life-size, on a gold ground.

On wood, each panel, with circular top, 1 ft. 11 in. h. by 1 ft. 1 in. w.

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**MATTEO DI GIOVANNI DA SIENA,**

Son of Giovanni di Bartolo, of Borgo San Sepolcro, a mercer, who appears to have settled in Siena, where his son was born probably about 1435, and where he died in 1495. Matteo occupied a prominent place amongst the Sienese painters of his time, and furnished many works for the churches of his native town.

**No. 247. "Ecce Homo."**

Christ crowned with thorns, the hands crossed on his breast; bust on a blue ground.

In tempera, on panel,  $8\frac{1}{2}$  in. h. by  $8\frac{1}{2}$  in. w.

**MAZZO'LA (FRANCESCO M.) See PARMIGIANO.****MAZZOLI'NI (LODOVICO),**

Sometimes called Mazzolini da Ferrara, and Lodovico Ferrarese, was born at Ferrara about 1478. He died there about 1528. Ferrarese School.

**No. 82. *The Holy Family.***

With Saint Francis adoring the infant Christ; behind, are Elizabeth and Saint John.

On wood, 1 ft. 9 in. h. by 1 ft.  $3\frac{1}{2}$  in. w.

**No. 169. *The Holy Family.***

With Saint Nicholas of Tolentino adoring the infant Saviour; St. Joseph is presenting him with cherries.

On wood, 2 ft. h. by 2 ft.  $4\frac{1}{2}$  in. w.

**No. 641. *The Woman taken in Adultery.***

The scene represents the interior of the Temple, in which are many people. Christ has just completed the writing on the pavement, and the guilty scribes and pharisees are self-convicted, and about to turn away from him. *John*, ch. viii.

On wood, arched at the top, 18 in. h. by 12 in. w.

**MEIRE (GERARD VAN DER)**

Was born probably at Ghent about 1410, and is said to have been the scholar of Hubert van Eyck. He was a member of the Corporation of Painters of Ghent in 1452, and was still living in 1474. Flemish School.

## ASCRIBED to G. VAN DER MEIRE.

No. 264. *A Count of Henegau? (Hainalt) with his Patron Saint, Ambrose.*

The count is represented as a Cistercian monk, penitent.

On wood, 2 ft. 4½ in. h. by 9 in. w.

No. 696. *Portrait of Marco Barbarigo.*

Venetian Consul in London in 1449. He holds in his hand a letter addressed to him in London. Half length. He was elected Doge in 1485, and died in 1486, aged 71.

On oak, 9½ in. h. by 6½ in. w.

## MELONE (ALTOBELLO)

Was already a distinguished fresco painter in Cremona towards the close of the fifteenth century. In the cathedral of that city are two compositions by him, signed *Altobellus de Melonibus*, P. 1517.

No. 753. *Christ and the Disciples going to Emmaus.*

Our Saviour, dressed as a pilgrim, overtakes the two disciples on the road. See *Luke xxiv. 13, &c.*

On wood, 4 ft. 9 in. square.

## MEMLING (HANS OF JOHN),

One of the most distinguished of the early Flemish painters, was settled at Bruges in 1479; he there lived with his family, in his own house, in the Rue St. George. The place of his birth and early education are unknown. His wife, Anne, died in 1487; and he himself died in or before 1495, leaving two sons and a daughter, still minors.

No. 686. *The Virgin and Infant Christ enthroned, in a Garden.*

On her right an angel playing on a guitar, on her left St. George with the dragon at his feet. In front, the donor is kneeling before the Divine Infant, who, while listening to the music of

the guitar, is with his left hand turning over the leaves of a book, held before him by his mother. In the background is a view of the sea.

On wood,  $21\frac{1}{2}$  in. h. by  $14\frac{1}{2}$  in. w.

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ASCRIBED to **MEMLINC.**

No. **709.** *The Madonna and Infant Christ.*

The Child, naked and held in its mother's arms, is seated on a white cushion placed on a table in front of her; behind is a curtain.

On oak, 16 in. h. by  $11\frac{1}{2}$  in. w.

No. **747.** *St. John the Baptist, in the Wilderness, holding a Lamb on his left arm.*

ST. LAWRENCE, DEACON, holding a gridiron by his side. Small full-length figures with landscape backgrounds.

On oak, 1 ft.  $10\frac{1}{2}$  in. h.  $6\frac{1}{2}$  in. w. each.

No. **943.** *Portrait of a Man.*

Nearly full face, with thin brown hair, and beardless. In a red cap and gown, but showing the hands one laid over the other. To the left an open window, with a view of the country. This picture is assumed to be a portrait of Memlinc himself, in the costume of the Hospital of St. John at Bruges.

On oak,  $12\frac{1}{2}$  in. h. by 8 in. w.

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**MERIGI.** (See **CARAVAGGIO.**)

**MESSINA** (ANTONELLO DA),

Or DEGLI ANTONI, was born at Messina about 1444. He was the means of introducing the art of oil painting into Italy. Having visited various cities in that country, he finally settled about 1470 at Venice, where he died about the year 1496. Venetian School.

No. **673.** *Christ as the Saviour, "Salvator Mundi."*

With the right hand raised before him in the act of blessing. Bust, front view, small life-size. Signed, and dated 1465.

On wood,  $16\frac{1}{2}$  in. h. by  $12\frac{1}{2}$  in. w.

No. 1141. *Portrait of a Young Man. (Supposed to be the painter himself.)*

Bust length; about two-thirds life size. He wears a red cap on his head, and a chocolate coloured gown, above the collar of which is seen the edge of a linen under-garment encircling the neck. The hair of the head is short and the face is shaven. Dark background.

On panel, 1 ft. 1½ in. h. by 10 in. w.

**METSU (GABRIEL)**

Was born at Leyden in 1630; his father Jacques and his mother Jacomina Garnyers were both painters. He settled at Amsterdam, where he was living in 1661. The date of his death is not known, but it was subsequent to 1667. Dutch School.

No. 838. *The Duet.*

Interior of a chamber. A lady in a scarlet body, holding a piece of music in her hand on her lap, is seated at a table covered with a Turkey carpet, and on which a bass viol is lying; behind is a gentleman tuning a violin. By the lady's side is a spaniel. Signed, *G. Metsu.*

On wood, 1 ft. 4½ in. h. by 1 ft. 2½ in. w.

No. 839. *The Music Lesson.*

A lady holding a piece of music is seated at an open virginal conversing with a gentleman holding a glass of wine in his hand; his fiddle is lying on a table by his side. On the wall in the background are two pictures, one in a gilt and the other in an ebony frame. Signed, *G. Metsu.*

On canvas, 15 in. h. by 12½ in. w.

No. 970. *The drowsy Landlady.*

A woman in a scarlet gown and white apron is sleeping in an arm-chair, holding a clay pipe in her hand; she is seated near a table on which are playing cards and other objects; a spaniel in front is watching her. Two men are in the background, one endeavouring to wake her by tickling her neck with the end of his clay pipe. Signed on the slate, *G. METZU.*

On oak, 14½ in. h. by 12½ in. w.

**MICHELANGELO.** (*See BUONARROTI.*)**MIERIS** (FRANS VAN)

Was born at Leyden, 15th April 1635; his father was a goldsmith and diamond cutter, and Frans was one of a family of 23 children. He studied first with A. Torenvliet at Leyden, and afterwards with Gerard Don. He died at Leyden on the 12th March 1681. Jan and Willem van Mieris, both painters, were the sons of Frans. Dutch School.

**No. 840.** *A Lady in a Crimson Jacket.*

Seated, feeding a parrot, on its perch.  
On copper, 9 in. h. by 7 in. w.

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**MIERIS** (WILLEM VAN),

The son of Frans, was born at Leyden in 1662, and was taught painting by his father. In 1684 he married Agnes Chapman, with whom he lived 60 years; she died in 1744. Frans van Mieris the younger was their son. Willem lived to the age of 84, and died at Leyden in January 1747, having been blind the last few years of his life. He etched a few plates, and was likewise a sculptor. Dutch School.

**No. 841.** *A Fish and Poultry Shop.*

The mistress within is bargaining with a fisherman for some fish. Various provisions exposed for sale. Below the shop window is an elaborate bas-relief from marine mythology, and a tortoise-shell cat is immediately in front eyeing a duck whose head hangs from the window-sill, whence this picture is sometimes called the cat, "Le Chat." Signed, *W. van Mieris, ft. Anno 1713.*

On wood, 1 ft. 7½ in. h. by 1 ft. 4 in. w.

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**MOLA** (PIETRO FRANCESCO)

Was born in or near Milan,\* in 1612. He died at Rome in 1668. Bolognese School.

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\* Lanzi says, Como; in Goethe's *Winkelmann und sein Jahrhundert* it is stated that he was born at Coldre, in Italian Switzerland.

No. 69. *St. John Preaching in the Wilderness.*

The Saviour is seen approaching in the distance:—

"The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God which taketh away the sin of the world. This is he of whom I said, After me cometh a man which is preferred before me, for he was before me."—*John i. 29, 30.*

On canvas, 1 ft. 8½ in. h. by 2 ft. 2 in. w.

No. 160. *The Repose.*

The Holy Family.

On canvas, 1 ft. h. by 1 ft. 6 in. w.

## MONTAGNA (BARTOLOMEO),

A distinguished *quattro-cento* master, was born in the neighbourhood of Brescia, but settled at Vicenza. He studied in the School of Giov. Bellini. The dates on his works range from 1487 to 1522. He died in 1523. Venetian School.

No. 302. *The Madonna and Child.*

The infant is seated on a book, holding a strawberry; a rocky landscape in the background, with a church and other buildings on the margin of a lake.

On wood, 2 ft. 1 in. h. by 1 ft. 9½ in. w.

No. 1098. *The Virgin and Child.*

The Virgin, whose figure is seen at half-length, stands in an attitude of devotion beside the infant Christ, who lies asleep before her, reclining on a window-sill. Figures nearly life size.

On panel, 1 ft. 10½ in. h. by 1 ft. 7½ in. w.

## MORANDO (PAOLO),

Commonly called CAVAZZOLA, after his father Taddeo, was born at Verona, apparently in 1486, and died there on the 13th of August 1522, as recorded in the Registers of the Confraternity of SS. Siro e Libera, to which he belonged. He died at the age, therefore, of 37 or 38. He was the scholar of Francesco Morone, and was the rival of Il Moro, and Girolamo dai Libri at Verona, where several excellent paintings by Morando are still preserved.

No. **735.** *St. Rock with the Angel.*

The saint, a full-length figure, life-size, is baring his thigh and showing the plague spot to an Angel soaring above his head; at his foot is his little dog; in the background are an oak, and his pilgrim's staff and hat.

On canvas, 5 ft. 1½ in. h. by 1 ft. 9¼ in. w. Signed PAULUS MORACUS, V.P., and formerly dated MDXVIII., but the last five figures have been obliterated.

No. **777.** *The Madonna and Child, with St. John the Baptist and an Angel, in a landscape.*

The Baptist is offering a lemon to the Infant Christ, seated in the lap of his mother. Signed PAULUS V. P̃.

On canvas, 2 ft. 6 in. h. by 2 ft. 2 in. w.

**MORETTO.** (See **BONVICINO.**)**MOR** OR **MORO** (ANTONY),

Commonly called in this country Sir Antonio More, was born at Utrecht in 1512, and was the scholar of Jan Schoorel; he studied also in Italy. He painted portraits in England and in Spain, but settled finally in Brussels, under the patronage of the Duke of Alva. He died at Antwerp about 1576-8. Flemish School.

No. **184.** *Portrait of Jeanne D'Archel,*

Of the house of Egmont, in her 18th year. 1561. Half-length, life size.

On canvas, 2 ft. 7 in. h. by 2 ft. 1½ in. w.

ASCRIBED TO **MOR.**No. **1094.** *Portrait of a Man.*

Bust, in a black doublet, with an upright lace collar round the throat. Life size, three-quarter face, with a short fair beard. Dark background.

On panel, 1 ft. 11¼ in. h. by 1 ft. 7 in. w.

**MORONE** (FRANCESCO)

Was born at Verona in 1473, and died there on the 16th of May 1529. He painted in oil and in fresco, and excelled in portraits.



He executed several works in conjunction with Girolamo dai Libri.

No. **285.** *The Virgin and Child.*

Behind is a red curtain, and a town upon a rock is seen in the distance.

On wood, 2 ft. h. by 1 ft. 5 in. w.

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**MORONI (GIAMBATTISTA),**

Historical and portrait painter, was born at Albino, near Bergamo, about 1510, and was a scholar of Il Moretto: he died at Bergamo on the 5th of February 1578. Venetian School.

No. **697.** *Portrait of a Tailor,*

Known as the *Tagliapanni*, dressed in a white doublet and red trunk hose, standing at his board with the shears in his hand, about to cut a piece of black cloth. Half-length, life size.

On canvas, 3 ft. 2½ in. h. by 2 ft. 5½ in. w.

No. **742.** *Portrait of a Lawyer.*

He has on a black cap and black velvet suit, with white frill and wristbands; and holds a paper in his right hand. Half-length, life size.

On canvas, 2 ft. 10 in. h. by 2 ft. 3½ in. w.

No. **1022.** *Portrait of an Italian Nobleman,*

Probably a member of the Fenaroli family of Brescia. He stands nearly in profile, turned towards the spectator's right, but looking out of the picture, and leans his left arm on a richly plumed helmet, which bears the device of a red sun. He wears his sword, and is clad in a close dress and trunk hose of black, with a buff jerkin, to which are attached pieces of chain-mail covering the shoulder and upper arm. His left foot appears to have been wounded, for it is attached by a kind of stirrup and black cord to a band above the knee. Pieces of plate-armour lie scattered on the pavement. The background is light grey architecture, with a peep of sky, against which is seen a branch of a fig tree.

On canvas, 6 ft. 7 in. h. by 3 ft. 5 in. w.

**No. 1023.** *Portrait of an Italian Lady,*

Seated in an armchair, and wearing an under-dress of gold tissue, over which is a robe of red satin. In her left hand is a fan. The figure is seen against a light grey wall, and a pavement of inlaid marbles.

On canvas, 4 ft. 11 in. h. by 3 ft. 5 in. w.

**No. 1024.** *An Italian Ecclesiastic, with a full brown beard, half length.*

He holds in his hand a letter addressed to himself, by which we learn his name and quality, the Canon Ludovico di Terzi of Bergamo, and Apostolic Prothonotary. *Al molto R.<sup>do</sup> M. Lud.<sup>co</sup> di Terzi, Can.<sup>co</sup> di B'gomo Dig.<sup>e</sup> et Proth.<sup>e</sup> Ap.<sup>e</sup> Sig.<sup>r</sup> Mio Osser.<sup>co</sup> B'gomo.* Above to the right of the spectator is a glimpse of sky and a weed on a stone of the wall; the general tenor of the picture is light; the dress in black.

On canvas, 3 ft. 3 in. h. by 2 ft. 7½ in. w.

**MOSTERT OR MOSTAERT (JAN)**

Was born at Haarlem in 1474, and was the scholar of Jacob van Haarlem; he resided eighteen years at the Court of Margaret of Austria, Governor of the Netherlands, and died in his native city in 1555-6. Dutch School.

**No. 713.** *The Virgin and Child in a Garden,*

Seated under a tree, by their side an earthen vase of pinks; landscape back-ground.

On oak, 2 ft. h. by 1 ft. 7 in. w.

**MOUCHERON (FRÉDÉRIC DE),**

Of an Antwerp family, was born at Emden in 1633. He was the scholar of J. Asselyn at Amsterdam, he studied also some time in Paris, and eventually settled at Amsterdam, where he married in 1659, and where his son Isaac was born in 1670, who was also a painter. The date of his death is not known, but in the Dresden gallery is a picture signed *F. Moucheron, fecit 1713*. Dutch School.

**No. 842.** *A Garden Scene, bounded by trees.*

On the right, some figures are near a fountain ornamented with statues, and shaded by poplars. In the middle ground is a jetting fountain, near which are various figures promenading, beyond which is a balustrade, and a view of the open country. Signed, *Moucheron, f.*

**MURILLO (BARTOLOMÉ ESTÉBAN)**

Was born at Seville, January 1, 1618; where he also died, in consequence of a fall from a scaffold at Cadiz, April 3, 1682. He was the pupil of Juan del Castillo. Spanish School.

**No. 13. *The Holy Family.***

The youthful Saviour, with the Virgin seated on the right, and Joseph kneeling on the left, is represented standing on the base of a ruined column; the Holy Spirit is descending upon him from above, where the Father is represented supported by angels.

On canvas, 9 ft. 6 in. *h.* by 6 ft. 10 in. *w.*

**No. 74. *A Spanish Peasant Boy.***

On canvas, 1 ft. 9 in. *h.* by 1 ft. 8 in. *w.*

**No. 176. *St. John and the Lamb.***

On canvas, 5 ft. 5 in. *h.* by 8 ft. 7 in. *w.*

**NEEFS (PIETER),**

An eminent architectural painter, was born at Antwerp about 1570. He was the pupil of the elder Steenwyck. In 1610 he was a member of the guild of painters at Antwerp, where he died in 1651. Teniers, the two Francks, and other masters inserted the figures in his pictures. Flemish School.

**No. 924. *The Interior of a Gothic Church.***

On the spectator's right a group of figures is inspecting a conspicuous tomb in the style of Renaissance architecture. Signed, *P. Neefs, ft.* 1644.

On wood, 2 ft. 8 in. *h.* by 3 ft. 2½ in. *w.*

**NEER (AART VAN DER)**

Was born probably at Amsterdam, in 1619. He lived chiefly at Amsterdam; but at the close of his life resided at Rotterdam, where he died, perhaps before 1690. Dutch School.

**No. 152. *A Landscape, with Figures and Cattle; Evening.***

The figures were painted by Ouyp. Signed.

On canvas, 8 ft. 11 in. *h.* by 5 ft. 3½ in. *w.*

No. **239.** *River Scene by Moonlight, with Shipping.*

On the left a town; the moon rising in the middle-distance. Low water. Signed.

On wood, 1 ft. h. by 1 ft. 6½ in. w.

No. **732.** *Landscape with Figures; a Canal Scene, Holland.*

A broad canal with buildings and trees on each side, a boat and a couple of swans in the foreground, and a draw-bridge in the middle-distance. On the left are a lady and three sportsmen, dogs, and poultry. The figures are supposed to be by Lingelbach. Signed.

On canvas, 4 ft. 3½ in. h. by 5 ft. 5½ in. w.

No. **969.** *Frost Scene.*

A frozen river, buildings on either side, to the left a bridge; boats frozen in, and many skaters on the ice; everywhere traces of snow. Signed with the painter's monogram, A.V.N. See No. 239.

On oak, 10 in. h. by 15½ in. w.

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**NETSCHER (GASPAR)**

Was born at Heidelberg in 1639, and studied under Terburg at Deventer. In 1659 he started on a tour to Italy, but having fallen in love with a young lady of Liege, at Bordeaux, he gave up his Italian tour, married, returned to Holland, and settled at the Hague. He joined the guild of painters there in 1663, and died in that city in 1684. Dutch School.

No. **843.** *Blowing Bubbles.*

Two children at an open window blowing bubbles; one of the boys is offering to catch a little floating globe on the top of his plumed cap. A green curtain is looped up on the right. Signed, A° 1670, G. Netscher.

On wood, 12 in. h. by 9½ in. w.

No. **844.** *Maternal Instruction.*

A lady seated at a table before a window is teaching her child to read; another child is playing with a dog on a chair. In the background over a cupboard is hanging in a black frame a small copy of Rubens' "Brazen Serpent," in this Collection.

On wood, 1 ft. 5½ in. h. by 1 ft. 2½ in. w.

No. **845.** *Lady seated at a Spinning Wheel.*

Signed, *G. Netscher*, 1665.

On wood, 8½ in. h. by 6½ in. w.

**OGGIONNO** (MARCO D')

Was born at Oggionno near Milan probably about 1470. He was a pupil of Leonardo da Vinci, whose celebrated painting of the "Cenacolo" he copied more than once. One of these copies is now in the possession of the Royal Academy of Arts in London. The Brera at Milan contains another besides several of d'Oggionno's works in oil and fresco. He died in 1549. Milanese School.

No. **1149.** *The Madonna and Child.*

The Virgin, clad in robes of the traditional colours, is seated on the ground, supporting on her lap the infant Christ, who stretches out His arms towards a blue-bell which she holds before Him. Background of rocks. Scale of figures about half life size.

On wood, 2 ft., 1½ in. h. by 1 ft. 8 in. w.

**ORCAGNA.**

ANDREA DI CIONE, called ORCAGNA and L'ARCAGNUOLO, was born at Florence about 1308, and was the pupil of Andrea Pisano, the sculptor. Orcagna was painter, sculptor, and architect. He died at Florence about 1368. Tuscan School.

No. **569.** *The Coronation of the Virgin, Angels and Saints in adoration.*

A large altar-piece in three divisions. In the centre, Christ crowning the Virgin, with two Angels standing on each side of the throne, and ten others below, eight kneeling and some playing various musical instruments; in each of the side pictures are twenty-four Saints kneeling in adoration. On the left is St. Peter, supporting on his knee the model of the Church of San Pietro Maggiore in Florence, for which the picture was originally painted.

In tempera, on wood, 9 ft. 7 in. h. by 13 ft. 1 in. w. Of the separate compartments, the centre is 6 ft. 9½ in. h. to the point of the arch, by 3 ft. 9½ in. w.; the side pictures, 5 ft. 6½ in. h. by 3 ft. 8½ in. w.

The following nine pictures are portions of the above altar-piece.

No. **570.** *The Trinity.*

Nos. **571, 572.** *Angels adoring.*

In tempera, on wood, each 2 ft. 10 in. h. by 1 ft. 8 in. w.

No. **573.** *The Nativity.*

No. **574.** *The Adoration of the Kings.*

No. **575.** *The Resurrection of Christ.*

No. **576.** *The Three Maries at the Sepulchre.*

No. **577.** *The Ascension of Christ.*

No. **578.** *The Descent of the Holy Spirit.*

In tempera, on wood, each 3 ft.  $\frac{1}{2}$  in. h. by 1 ft. 7 in. w.

### ORIOLO (GIOVANNI)

Appears to have been a Ferrarese painter, and of the middle of the fifteenth century, a fact we learn from the inscription on the portrait described below. He was still living in 1461.

No. **770.** *Portrait of Leonello Da Este, Marquis of Ferrara, &c., who died in 1450.*

Bust profile, life-size, dressed in a red coat, and over it a black gown without sleeves, edged with gold. Inscribed LEONELLUS + MARCHIO + ESTENSIS; and signed OPUS JOHANNIS ORIOLO +.

In tempera, on wood, 1 ft. 9 $\frac{1}{2}$  in. h. by 1 ft. 8 in. w.

### ORLEY (BERNARD VAN)

Was born at Brussels about 1490, and studied under Raphael, in Rome; he and Michael Cockie had the superintendence of the manufacture of the tapestries of the Vatican made from Raphael's cartons for Leo. X. Van Orley died at Brussels in 1542. Flemish School.

No. **655.** *The Magdalen, Reading.*

She is dressed in crimson velvet, and looking into an illuminated book; on the table before her is a vase. Half-figure, small life size.

On wood, 16 $\frac{1}{2}$  in. h. by 14 $\frac{1}{2}$  in. w.

**ORTOLANO (L').**

Giovanni Battista Benvenuti, of Ferrara, called L'Ortolano, from his father's occupation, who was a gardener, is said to have studied under Bagnacavallo at Bologna, in 1512-13. The circumstances of his life are, however, little known; he is supposed to have died about 1525, but he must have been still young at that date. Ferrarese School.

**No. 669. *St. Sebastian, St. Rock, St. Demetrius.***

Three full-length life-size figures, in a landscape.

On wood, 7 ft. 7 in. *h.* by 5 ft. 1½ in. *w.*

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**OS (JAN VAN),**

Born at Middelharnis in 1744, was the most distinguished flower painter of his time; he painted also marine views, and was a poet. He died at the Hague in 1808.

**No. 1015. *Fruit and Flowers and Dead Birds.***

The fruit in a basket, the birds lying on a slab in front. Signed, J. VAN OS *fecit.*

On canvas, 2 ft. 3 in. *h.* by 1 ft. 9 in. *w.*

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**OSTADE (ADRIAAN JANSZ VAN)**

Was born at Haarlem in 1610, and studied under Frank Hals at Haarlem. In 1672 he settled at Amsterdam, where he died in 1685; his body was removed to Haarlem for burial. He etched many plates. Dutch School.

**No. 846. *The Alchymist.***

An old chemist is at work at his furnace blowing his bellows, and surrounded by the implements of his occupation. In the background are a woman and two children. Under a three-legged stool is a paper in which is written a warning of the vanity of his labour.—*Oleum et operam perdis.* Signed on a shovel hanging against the wall *A. v. Ostadé*, 1661.

On wood, 13½ in. *h.* by 17½ in. *w.*

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**OSTADE (ISAAC VAN)**

Was the younger brother and pupil of Adrian, and was born also at Haarlem, in the year 1621. The circumstances of his life are very obscure; he appears to have settled at Amsterdam and died there in 1649. His best pictures are dated between 1644 and 1649 inclusive. Dutch School.

**No. 847. Village Scene.**

A man on a white horse, followed by a boy with two greyhounds, is passing a cottage on his left hand. Some large trees, a church spire, and a man conversing with a milkmaid carrying a yoke of pails, in the background; on the right two pigs.

On wood, 1 ft. 10 in. h. by 1 ft. 7½ in. w.

**No. 848. Frost Scene.**

A frozen river with figures skating or in sledges. A small wooden bridge with a hand-rail leads over the river to a cottage on its bank. Before the cottage a white horse is drawing a sledge containing a barrel, off the ice. Signed, *Isaac van Ostdade*.

On wood, 1 ft. 7 in. h. by 1 ft. 3½ in. w.

**No. 963. A Frozen River.**

A tavern on the bank to the right, with horse sledges and travellers standing before the door, among which a white horse is conspicuous. Sledges and skaters on the ice, which is broken in one part to get water. Signed I. V. OSTADE.

On oak, 16 in. h. by 21 in. w.

**No. 1137. Portrait of a Boy.**

Life size, half-length; the face nearly in profile. Dressed in a dark jacket or pelisse buttoned on the chest, and a black cap ornamented with a squirrel's tail. His long dark hair falls to his shoulders. The hands are concealed in a fur muff. Light brown background, on which are inscribed the words *ÆTAT. SUÆ 11, 1650*, and the painter's monogram.

On panel, 2 ft. 7 in. h. by 2 ft. w.

**PACCHIA (GIROLAMO DEL)**

Was born at Siena in 1477. His father died shortly afterwards, and Girolamo was reared in needy circumstances by his mother. After acquiring the rudiments of his art from one of the best painters of his native town, he pursued his studies at Florence, whence in 1500 he went to Rome, where his talents and industry soon gained him employment. He returned to Siena about 1508. The place and date of his death are unknown.



No. **246.** *Madonna and Child.*

The Virgin, seated with the Child on her knees.

On wood, in oil, 2 ft. 2 in. h. by 2 ft. w.

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**PADOVANINO.** (See **VAROTARI.**)

**PALMEZZA'NO** (MARCO)

Was born at Forli about 1456, and was still living in 1537. He was the scholar and assistant of Melozzo da Forli. School of the Romagna.

No. **596.** *The Deposition in the Tomb.*

The dead Christ is being placed in the tomb by the Virgin, St. John, and the Magdalen. On the spectator's right is San Mercuriale with the Guelphic banner of the Church; and on the left is San Valeriano with the standard of Forli. Half-figures, life-size.

On wood, 3 ft. 3 in. h. by 5 ft. 5½ in. w.

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**PANNINI** (GIOVANNI PAOLO), *Cavaliere*,

Was born at Piacenza in 1691. He died at Rome in 1764. Roman School.

No. **138.** *Ancient Ruins, with Figures.*

The Pyramid of Cestius in the middle-ground. A composition.

On canvas, 1 ft. 7½ in. h. by 2 ft. 1 in. w.

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**PARMA** (LODOVICO DA),

A scholar of Francia, was a painter of repute at Parma early in the sixteenth century: the following picture is ascribed to him.

No. **692.** *Head of a White Monk, with Nimbus and Crozier, inscribed S.VGO.*

St. Hugh was Bishop of Grenoble in the twelfth century.

On wood, 16 in. h. by 12½ in. w.

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**PARMIGIA'NO.**

FRANCESCO MARIA MAZZO'LA, commonly called PARMIGIA'NO, and sometimes PARMIGIAN'NO, from his birth-place Parma, was born Jan. 11, 1503. He died at Casal Maggiore, in the territory of Cremona, August 24, 1540, in the thirty-seventh year of his age. He was an imitator of Correggio. School of Parma.

No. 33. *The Vision of St Jerome.*

On wood, 11 ft. 6 in. h. by 5 ft. w.

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**PATINIR (JOACHIM D.)**

Was born at Dinant about 1490: he became a member of the Antwerp guild of painters in 1515, and died in 1524. He is distinguished for his delicate landscape backgrounds. Flemish School.

No. 715. *The Crucifixion.*

With St. John, the three Maries, and Salome. A view of Jerusalem in the distance.

On oak, arched top; 2 ft. 11½ in. h. by 1 ft. 10½ in. w.

No. 716. *St. Christopher carrying the Infant Christ.*

A mountainous landscape with an inlet of the sea.

On oak, 10 in. h. by 1 ft. 9½ in. w.

No. 717. *St. John on the Island of Patmos*

Writing the Book of Revelations, an eagle holding an ink-horn which an impish monster is offering to steal: above is the Saint's vision of the woman with the child, and the dragon with seven heads.

On oak, 14½ in. h. by 9½ in. w.

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**ASCRIBED TO PATINIR.**No. 945. *A Nun.*

St. Agnes, adoring the Infant Christ, who is seated on the lap of his mother, and holding a coral rosary in his hands. A village on a river, and a hilly country in the background.

On oak. 13 in. h. by 9 in. w.

No. 1084. *The Flight into Egypt.*

The Virgin, dressed in a long blue mantle and holding the Infant Christ to her breast, is seated on an ass, led by St. Joseph down a rocky pathway in the outskirts of a wood. St. Joseph, whose back is turned to the spectator, carries on his shoulders a staff, from which a bundle is hung. Landscape background, including the distant view of a town, hills, and a river. Figures about one-third life size.

On panel, 2 ft. 7½ in. h. by 2 ft. 3½ in. w.

## PERUGINO (PIETRO).

PIETRO VANNUCCI, commonly called IL PERUGINO or PIETRO PERUGINO, from having been made a citizen of Perugia, was born at Città della Pieve about 1446. He was a scholar of Verocchio, and the master of Raphael. He died, possessed of considerable property, at Castello di Fontignano, in 1524, at the advanced age of seventy-eight years. Umbrian School.

No. 181. *The Virgin and Infant Christ, with St. John.*

In tempera, on wood, 2 ft. 2½ in. h. by 1 ft. 5½ in. w.

No. 288. *The Virgin adoring the Infant Christ: The Archangel Michael: The Archangel Raphael and Tobias.*

On wood, each compartment 4 ft. 2 in. h.; the centre compartment 2 ft. 1½ in. w.; the side pictures each 1 ft. 10½ in. w.

No. 1075. *The Virgin and Child with St. Jerome and St. Francis.*

Two seraphs suspend a crown over the head of the Madonna.

In oil, on wood, 6 ft. h. by 4 ft. 11 in. w.

## PERUZZI. (BALDASSARE),

Sometimes called Baldassare da Siena, was born at Accajano, near Siena, in the beginning of the year 1481. He died at Rome in his fifty-sixth year, in 1537, not without suspicion of having been poisoned. Tuscan School.

**No. 167.** *The Adoration of the Kings.*

A drawing in chiaroscuro.

Engraved nearly the same size, in several sheets, by Agostino Carracci, in 1579. On paper, 3 ft. 8 in. h. by 3 ft. 6 in. w.

**No. 218.** *The Adoration of the Magi.*

The same composition as above, No. 167.

On wood, 4 ft. 8½ in. h. by 4 ft. 1½ in. w.

This may be the picture painted by Girolamo da Trevigi, in the year 1521, from Baldassare Peruzzi's drawing, for the Count G. B. Bentivogli; or the copy made from it by Bartolomeo Cesi, formerly in the possession of the Rizzardi family at Bologna. The three Magi are portraits of Titian, Raphael, and Michelangelo.

**PESELLINO (FRANCESCO),**

The grandson of Giuliano d'Arrigo Ginocchi, known as Pesello, and hence called Francesco di Pesello and PESELLINO, was born at Florence in 1422, and died there on the 29th of July 1457, aged only 35. He was the pupil of Fra Filippo Lippi. Tuscan School.

**No. 727.** *A Trinity,*

Or representation of the Trinity. The Father, seated on clouds, and surrounded by Cherubim and Seraphim, supports the Crucified Son, over whose head hovers the Dove of the Holy Spirit. Below is a variegated landscape.

In tempera, on wood in the form of a cross; 6 ft. h. by 3 ft. 3 in. w.

**PIAZZA (MARTINO),**

A Lombard painter of the early 16th century. Very little is known of his life or career. He is believed to have been a brother of Albertino Piazza (commonly called Toccagni) with whom he was associated in the execution of several works, among which may be mentioned an altar piece and frescoes in the Church of the Incoronata at Lodi. Lombard School.

No. **1152.** *St. John the Baptist.*

In a rocky cavern, St. John stoops, resting on one knee, to fill a bowl with water, which flows from a conduit in the rock. At the back of the cave are two natural apertures, through which a mountainous landscape is seen. Signed with the painter's monogram.

On wood, 2 ft. 3 in. *h.* by 1 ft. 8½ in. *w.*

**PIERO DI COSIMO.** (See **COSIMO.**)

**PIERO DELLA FRANCESCA.** (See **FRANCESCA.**)

**PIETRO** (GIOVANNI DI). (See **SPAGNA.**)

**PINTURICCHIO.**

BERNARDINO DI BETTO, or the son of Benedetto, commonly called PINTURICCHIO, was born at Perugia in 1454, and died at Siena, December 11, 1513. He was the assistant, and probably the scholar of Pietro Perugino, for whom he worked in Rome; and he was one of the most eminent painters of his time: he gave much attention to landscape painting. Umbrian School.

No. **703.** *The Madonna and Child.*

The Infant standing on a carpet in front of its mother, only half of whose figure is seen: a rocky landscape in the background.

In tempera, on poplar; 1 ft. 10 in. *h.* by 1 ft. 3½ in. *w.*

No. **693.** *St. Catherine of Alexandria, with her attributes.*

A monk kneeling in adoration. Landscape background.

On wood, 1 ft. 9½ in. *h.* by 1 ft. 3 in. *w.*

No. **911.** *The Return of Ulysses to Penelope.*

Penelope is seated at her loom; on the floor at her right is a damsel winding thread on shuttles, from a ball of yarn which a cat is playing with. Four suitors in gay costume have entered the room, and in the background Ulysses himself is seen in the doorway just entering; his bow and quiver of arrows are hanging up above the head of Penelope.

From the open window is seen the ship of Ulysses with the hero bound to the mast; syrens are disporting themselves in the sea;

the palace of Circe is on an island near, with swine and other animals in its vicinity.

A fresco transferred to canvas, 4 ft. 1 in. h. by 4 ft. 9½ in. w.

No. 912. *The Story of Griselda*, from Boccaccio's Decameron.

The Marquis of Saluzzo, a sovereign prince, while out hunting meets with Griselda, a peasant girl, and falls in love with her. He has her attired in fine clothes and marries her. The marriage is being celebrated in the centre of the picture. On the spectator's right is seen the humble home of Griselda's father, where she used to work and tend his sheep.

No. 913. *The Story of Griselda*.

In the course of a few years her two children, a girl and a boy, are successively taken away from her, and long since supposed to have died miserably. Then about thirteen years after her marriage she is (ostensibly) divorced (in the centre of the picture where she is giving back the wedding ring); is stripped of her fine clothing, and sent back to her father's house, just as poor as she was when she was taken from it, with the exception of her smock, which she was permitted to depart in.

No. 914. *The Story of Griselda*.

A grand banquet is now prepared for the Marquis's second wedding, as he has given out. Griselda is recalled back to the castle to do menial work and set the house in order, so that the new wife may be suitably received. But instead of to a new bride the patient woman is presented to her own long supposed dead daughter and her younger brother, who have been all this while tended in a distant city with the utmost care. Griselda is then affectionately embraced by her husband, publicly reinstated in her proper position, and presented to all the court as an unparalleled example of conjugal obedience and patience.\*

In tempera, on wood, each picture 2 ft. h. by 5 ft. 1 in. w.

**PIO'MBO (SEBASTIANO DEL).**

SEBASTIANO LUCIANI, commonly called Fra Sebastiano del Piombo, from his office of Keeper of the Leaden Seals, was born at

\* See also Chaucer's *Clerk's Tale*.

Venice in 1485. He was the scholar of Giovanni Bellini and Giorgione, and settled in Rome about 1510-12, where he died in 1547. Venetian School.

**No. 1. *The Resurrection of Lazarus.***

"And when he had thus spoken, he cried with a loud voice, Lazarus, come forth.

"And he that was dead came forth, bound hand and foot with grave clothes: and his face was bound about with a napkin. Jesus said unto them, Loose him, and let him go."—*John xi. 43, 44.*

Transferred from wood to canvas, 12 ft. 6 in. h. by 9 ft. 5 in. w.

**No. 20. *Portraits of Sebastiano del Piombo and the Cardinal Ippolito de' Medici.***

On wood, 4 ft. 6 in. h. by 3 ft. 8 in. w.

**No. 24. *Portrait of an Italian Lady as Saint Agatha.***

On canvas, 3 ft. h. by 2 ft. 6 in. w.

**PISANO (VITTORE),**

An excellent Veronese painter of the fifteenth century, commonly called, through Vasari, VITTORE PISANELLO, is more celebrated as a medallist than a painter. Several of his medals still exist, bearing dates from 1444 to 1448, and they are generally inscribed OPUS PISANI PICTORIS. He is known also as PISANUS VERONENSIS, or Pisano of Verona. He was still living in 1455. He was much employed at Ferrara, and is reputed to have been the scholar of Domenico Veneziano.

**No. 776. *St. Anthony and St. George in conversation.***

On the spectator's left stands St. Anthony with his staff and bell; his pig reposing at his feet; opposite to him is St. George in rich armour, with his head protected by a large Tuscan straw hat; at his feet lies the vanquished dragon. Behind St. George are seen two horses' heads; the sword and spurs of the saint and the bits of the horses are embossed and gilt. In the background is a pine wood; in the sky above is a vision of the Virgin and Child in a glory. Inscribed *Pisanus Pi.*

In tempera, on wood, 18 in. h. by 11½ in. w.

**POEL (EGBERT VAN DER)**

Was born, it is believed, at Rotterdam; in what year is unknown. He died probably at Delft about 1690. In 1630, on the 17th of October, he was made member of the Guild of St. Luke at Delft. He painted interiors, and views of towns and the *dunes*, but his especial predilection was for conflagrations and effects of moonlight. Several pictures of his exist representing either the explosion of a powder mill, which took place at Delft, October 12th, 1654, or views of the town after that disaster.

**No. 1061.** *View near Delft after the Explosion of a Powder Mill on October 12, 1654.*

In the foreground are figures apparently carrying away chattels and assisting those who have suffered from the calamity.

Signed, *E Vander Poel*, 12 Octob. 1654.

On panel, 1 ft. 2 in. h. by 1 ft. 7 in. w.

**POELENBURG (CORNELIS VAN),**

Of Utrecht, where he was born in 1586, studied first under Abraham Bloemart, and afterwards in Italy. He was in great request among landscape painters, whose pictures he furnished with figures. He died at Utrecht in 1667. Dutch School.

**No. 955.** *A Ruin, Women bathing.*

On canvas, 14 in. h. by 17 in. w.

**POLLAIUOLO (ANTONIO),**

A distinguished Florentine sculptor, was born at Florence about 1429, and was one of the assistants of Lorenzo Ghiberti employed on the ornamentation of the gates of the Baptistery of Florence. He turned his attention comparatively late in life to painting, and was generally assisted by his brother Piero in his pictures. He is said to have been the first of the moderns to study anatomy for the purposes of art. He died at Rome in 1498. Tuscan School.

**No. 292.** *The Martyrdom of St. Sebastian.*

The saint, bound to the trunk of a tree, is surrounded by his executioners, and already pierced with arrows: the background is an extensive landscape. Composition of seven principal figures, nearly life size. Painted in 1475.

On wood, 9 ft. 7 in. h. by 6 ft. 6 in. w.



No. 296. *The Virgin adoring the Infant Christ.*

The Virgin is seated, with her hands raised in prayer. The Child lying on her knees holds a raspberry in one hand; an angel is standing on each side. Landscape background. Half-figures, nearly life size.

In tempera, on wood, 3 ft. 2 in. h. by 2 ft. 3½ in. w.

No. 781. *The Angel Raphael accompanies Tobias on his Journey into Media, to marry Sara, the daughter of Raguel.*

Tobias carries with him the fish, from the heart and liver of which he is to make the charm which is to drive away the wicked spirit from his bride.—*Tobit*. V. VI. Landscape background, with a view of the Tigris. Small entire figures.

In tempera, on wood, 2 ft. 9 in. h. by 2 ft. 1½ in. w.

No. 928. *Apollo and Daphne.*

The nymph is in the embrace of the god, who has just caught her; her two arms have already sprouted into laurels.

On chestnut, 11½ in. h. by 7½ in. w.

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**PONTE** (JACOPO DA). See **BASSANO**.

**PONTORMO**. (See **CARUCCI**.)

**PORDENONE** (GIOV. ANTON. REGILLO PA).

GIOVANNI ANTONIO LICINIO, *Cavaliers*, commonly called, from his birth-place in the Friuli, IL PORDENONE, was born in 1483; he is called also Cuticelli, and De Regillo: he was the scholar of Pellegrino da San Daniele. He died at Ferrara in 1539. Venetian School.

No. 272. *An Apostle.*

A portion of a colossal figure seated over an arch.

On canvas, 4 ft. 11 in. h. by 3 ft. 9 in. w.

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**POTTER** (PAUL),

The son and pupil of Peter Potter a painter, was born at Enkhuizen in 1625. He was a clever artist at the age of 14. He established himself at the Hague, where he married in 1650, but

in 1652 he moved to Amsterdam and died there in 1654 in his 29th year only. There are some admirable etchings of animals by Paul Potter. Dutch School.

**No. 349. *Landscape with Cattle.***

In a meadow near some farm buildings among trees are a man, four cows, a horse, and some sheep; one of the cows white and spotted is lying chewing the cud and looking at the spectator. On the left near the open door of a shed are a horse and cart with two men and a dog. In the background is a corn field with some cut sheaves of wheat. Signed, *Paulus Potter, f.* 1651.

On wood, 1 ft. 10½ in. h. by 1 ft. 8½ in. w.

**No. 1009. *The Old Grey Hunter.***

A huntsman holding the bridle of a grey horse, is lying asleep on the ground under an old tree; his greyhound is also asleep. Another sportsman and two dogs are seen in the distance. On a piece of fencing to the right is signed *PAULUS POTTER f.*

On oak, 12½ in. h. by 10½ in. w.

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**POTTER (PIETER?).**

PIETER POTTER, the father of Paul Potter, was born at Enkhuizen in 1595; he survived his son some years, and was a landscape painter of no ordinary powers. Dutch School. The following picture is ascribed to him:—

**No. 1008. *A Stag Hunt.***

A dense wood on the right; an open country with a river on the left; two stags and a hunting party in the middle ground. Signed *P. Potter f.* 165 . The last figure is illegible.

On canvas, 3 ft. 7½ in. h. by 4 ft. 10½ in. w.

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**POUSSIN (GASPAR).**

GASPARD, or GASPAR DUGHET, commonly called after his brother-in-law, POUSSIN, was born of French parents at Rome, in 1613, where he died in 1675. French School.

**No. 31. *A Landscape, with Figures.***

Representing Abraham and Isaac going to the sacrifice.

On canvas, 5 ft. 3 in. h. by 6 ft. 6 in. w.

**No. 36. *A Land Storm.***

Mountain scenery ; shepherds seeking refuge for their flocks.

On canvas, 4 ft. 11 in. h. by 6 ft. w.

**No. 68. *A Woody Landscape, Evening.***

A view near Albano.

On canvas, 1 ft. 7 in. h. by 2 ft. 2 in. w.

**No. 95. *Landscape, with Dido and Æneas taking shelter from the Storm.***

Virgil, *Æneis*, iv. 119.

On canvas, 4 ft. 10 in. h. by 7 ft. 4 in. w.

**No. 98. *View of La Riccia.***

A small town, situated on a rock, fourteen miles south-east of Rome. Horace passed the first night at this place on his journey from Rome to Brundisium : it still preserves its ancient name, Aricia.

On canvas, 1 ft. 7 in. h. by 2 ft. 2 in. w.

Companion to No. 68.

**No. 161. *An Italian Landscape.***

Mountain scenery, with the view of a town on the slope of a hill.

On canvas, 2 ft. 8 in. h. by 5 ft. 5 in. w.

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**POUSSIN (NICOLAS)**

Was born at Andely in Normandy, about June 19, 1594, of a noble family of Soissons. He died at Rome, on the 19th of November 1665, in his seventy-second year, and was buried in the church of San Lorenzo in Lucina. French School.

**No. 39. *The Nursing of Bacchus.***

Landscape, with nymphs and fauns tending the infant Bacchus, who is drinking the juice of the grape, which a satyr is squeezing into a bowl.

On canvas, 2 ft. 6½ in. h. by 3 ft. 1 in. w.

**No. 40. *Landscape, with Figures ; Phocion.***

A wooded spot in the neighbourhood of a city, which is seen at the base of a range of mountains in the distance.

On canvas, 2 ft. 6 in. h. by 3 ft. 7 in. w.

No. **42.** *A Bacchanalian Festival.*

A landscape with satyrs, fauns, centaurs, and animals, in wild revelry.

On canvas, 4 ft. 8 in. *h.* by 3 ft. 1 in. *w.*

No. **62.** *A Bacchanalian Dance.*

Landscape, with a group of fauns and bacchanalian nymphs, or bacchantes, dancing in a ring.

On canvas, 3 ft. 3 in. *h.* by 4 ft. 8 in. *w.*

No. **65.** *Cephalus and Aurora.*

Cephalus, before whom a little cupid holds up the portrait of his wife Procris, is endeavouring to free himself from the arms of Aurora: behind is the winged Pegasus.

On canvas, 3 ft. 2 in. *h.* by 4 ft. 3 in. *w.*

No. **91.** *Venus sleeping, surprised by Satyrs.*

On canvas, 2 ft. 2 in. *h.* by 1 ft. 8 in. *w.*

No. **165.** *The Plague among the Philistines at Ashdod.*

"And the head of Dagon and both the palms of his hands were cut off upon the threshold of the door."—1 *Samuel* v. 4.

On canvas, 4 ft. 3 in. *h.* by 6 ft. 8 in. *w.*

**PREVITA'LI (ANDREA)**

Was born at Bergamo about 1480, and was the scholar of John Bellini. He died of the plague at his native place on the 7th of November 1528. He was a good portrait painter. Venetian School.

No. **695.** *Madonna and Child, seated.*

The Madonna placing her hand on the head of a Monk, who is adoring the Infant Christ. Landscape with St. Catherine in the background.

On Italian wood, 1 ft. 9 in. *h.* by 2 ft. 3 in. *w.*

**RAIBOLI'NI (FRANCESCO),**

Commonly called **FRANCIA**, was born at Bologna about the year 1450. He assumed the name of Francia from his master, the

goldsmith to whom he was apprenticed. He frequently signed his pictures, *Aurifex*, jeweller; and on his jewellery he inscribed himself *Pictor*, painter. He died at Bologna on the 5th of January, 1517. Bolognese School.

**No. 179.** *The Virgin with the Infant Christ, and St. Anne enthroned, surrounded by Saints.*

On the left are Saints Sebastian and Paul; on the right, Lawrence and Romualdo; in front is the young St. John with the standard of the Lamb.

On wood, 6 ft. 6½ in. h. by 6 ft. w.

**No. 180.** *The Virgin and two Angels weeping over the dead body of Christ.*

Called a Pietà; formerly the lunette of the picture described above.

On wood, 8 ft. 2 in. h. by 6 ft. w.

**No. 638.** *The Virgin and Child, with two Saints.*

The Child standing on a stone parapet is supported by his mother behind him; his hand is in the attitude of benediction. On each side is a Saint; the Child entire; the others half figures. Landscape background.

On wood, 2 ft. 8 in. h. by 2 ft. 1½ in. w.

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**RAPHAEL.** (See SANZIO.)

**REMBRANDT.**

REMBRANDT HARMENS or HERMANSZOOM, commonly called REMBRANDT VAN RHYN, from the circumstance of his having been born on the banks of the Rhine, was born in his father's house, on the Weddesteeg, at Leyden, July 15, 1607. He settled in 1630 at Amsterdam, and died in that city, October 8th, 1669, and was buried there, leaving two young children by his second wife. Dutch School.

**No. 43.** *Christ taken down from the Cross.*

A sketch in light and shade.

On wood, 18 in. h. by 11 in. w.

**No. 45.** *The Woman taken in Adultery.*

Dated 1644.

On wood, 2 ft. 8½ in. h. by 2 ft. 1½ in. w.

**No. 47.** *The Adoration of the Shepherds.*

The scene is a dark stable, or cattle-shed; the illumination of the picture proceeding, almost entirely, as in the "Notte" of Correggio, from the Infant Saviour. Dated 1646.

On canvas, 2 ft. 1 in. h. by 1 ft. 10 in. w.

**No. 51.** *Portrait of a Jew Merchant.*

Half-length.

On canvas, 4 ft. 5 in. h. by 3 ft. 5 in. w.

**No. 54.** *A Woman Bathing.*

Small full-length. Dated 1654.

On wood, 2 ft. h. by 1 ft. 6½ in. w.

**No. 72.** *Landscape, with Figures.*

Representing the story of Tobias and the Angel.

On wood, 1 ft. 10 in. h. by 2 ft. 10 in. w.

**No. 166.** *Portrait of a Capuchin Friar.*

On canvas, 2 ft. 10½ in. h. by 2 ft. 1½ in. w.

**No. 190.** *A Jewish Rabbi.*

On canvas, 2 ft. 6 in. h. by 2 ft. 2 in. w.

**No. 221.** *The Painter's own Portrait.*

At an advanced age—about sixty.

On canvas, 2 ft. 9 in. h. by 2 ft. 3½ in. w.

**No. 237.** *Portrait of a Woman.*

Dated 1666.

On canvas, 2 ft. 9½ in. h. by 1 ft. 11½ in. w.

**No. 243.** *A Man's Portrait.*

Dated 1659.

On canvas, 3 ft. 3 in. h. by 2 ft. 8½ in. w.

**No. 289.** *The Amsterdam Musketeers. (A Copy.)*

Copied from the large picture at Amsterdam, painted in 1642, commonly called the NIGHT WATCH. The principal figures are portraits.

On wood 2 ft. 2 in. h. by 2 ft. 9 in. w.

**No. 672. *His own Portrait.***

When aged about thirty-three: this picture is signed *Rembrandt f. 1640*. He is dressed in a dark cap and overcoat, the latter edged with fur on the shoulders, and is resting on his right arm, looking at the spectator. Half-length, three-quarter face, life size.

On canvas, 3 ft. 3 in. h. by 2 ft. 7½ in. w.

**No. 775. *Portrait of an Old Lady.***

In black, with a white cap and ruff. Full-face bust. Inscribed *Æ. SIE. 83—Rembrandt ft. 1634*.

On wood, oval, 2 ft. 3 in. h. by 1 ft. 9 in. w.

**No. 850. *A Man's Portrait.***

A gentleman dressed in black, with a white lace collar and a thick gold chain; head uncovered. Bust.

On canvas, oval, 2 ft. 6½ in. h. by 1 ft. 10½ in. w.

**SCHOOL OF REMBRANDT.****No. 757. *Christ Blessing Little Children.***

A composition, in a landscape, of eleven figures or portions of figures, life size.

On canvas, 6 ft. 10 in. h. by 5 ft. ½ in. w.

**RENI (GUIDO),**

In England, commonly called GUIDO, the most celebrated of the pupils of the Carracci, was born at Calvenzano, near Bologna, November 4, 1575, and studied under Denis Calvart, and the Carracci. He died at Bologna, August 18, 1642. Bolognese School.

**No. 11. *St. Jerome.***

Kneeling before a crucifix, and beating his breast with a stone.

On canvas, 3 ft. 10½ in. h. by 3 ft. w.

**No. 177. *The Magdalen.***

On canvas, 2 ft. 7 in. h. by 2 ft. 3 in. w.

**No. 191. *The Youthful Christ embracing St. John.***

Two heads.

On canvas, 1 ft. 7 in. h. by 2 ft. 3 in. w.

**No. 193.** *Lot and his Daughters leaving Sodom.*

"And Lot went up out of Zoar, and dwelt in the mountain, and his two daughters with him."—*Gen. xix. 30.*

On canvas, 3 ft. 9½ in. h. by 4 ft. 10½ in. w.

**No. 196.** *Susannah approached by the Two Elders, in the garden of her husband Joachim, at Babylon.—Apocryphal Book of Susannah.*

On canvas, 3 ft. 10 in. h. by 4 ft. 11½ in. w.

**No. 214.** *The Coronation of the Virgin.*

The Virgin Mary, with a glory of stars around her head, and attended by cherubim, is borne upwards by angels; a heavenly choir surrounds her.

On copper, 2 ft. 1¼ in. h. by 1 ft. 6¼ in. w.

**No. 271.** *The "Ecce Homo."*

The head of Christ crowned with thorns.

"And Pilate saith unto them, Behold the Man!"—*John xix. 5.*

An oval, on wood, 1 ft. 9½ in. h. by 1 ft. 4 in. w.

**RIBERA (GIUSEPPE),**

Commonly called *Lo Spagnoletto* (the little Spaniard), was born in Spain, at Jativa, near Valencia, January 12, 1588. He died, says Cean Bermudez, following the account of Palomino, at Naples, honoured and rich, in 1656; but Dominici, the Italian historian of the painters of Naples, states that Spagnoletto disappeared from the city in 1648, and was not again heard of. Spanish School.

**No. 235.** *The Dead Christ.*

Or the subject termed a *Pietà* by the Italians—the Virgin weeping over the dead body of Christ; in this instance she is accompanied by St. John and Mary Magdalene.

On canvas, 4 ft. 2 in. h. by 5 ft. 10 in. w.

**No. 244.** *Shepherd with a Lamb.*

Seated under a tree.

On canvas, 4 ft. 4¼ in. h. by 3 ft. 6¼ in. w.



**RICCI OR RIZZI (SEBASTIANO).**

Was born at Cividale di Belluno in 1659-60. He studied under F. Cervelli at Venice, and was a very popular master in his time. Ricci spent some years in this country in the reign of Queen Anne, and there are several of his works at Hampton Court. He died at Venice, 15 May 1734. Venetian School.

**No. 851. *Venus Sleeping.***

The goddess is lying on some drapery on the ground, and is surrounded by bacchanals. Behind on the left is a curtain hung on a tree; two cupids are hovering in the air above. Composition of ten small figures.

On canvas, 2 ft. 6½ in. h. by 2 ft. 1 in. w.

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**RIGAUD (HYACINTHE),**

A distinguished French portrait painter, was born at Perpignan, on the 20th of July 1659, and died in Paris on the 27th of December 1743. He settled in Paris in 1681; was made a member of the Academy of Painting in 1700; and a chevalier of the order of St. Michel in 1727.

**No. 903. *Portrait of Cardinal Fleury.***

Bust; in his robes, with a small red skull cap on his head.

On canvas, 2 ft. 8½ in. h. by 2 ft. 1¼ in. w.

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**ROBUSTI (JACOPO). See TINTORETTO.****ROMANINO.**

GIROLAMO ROMANI, called IL ROMANINO, was born at Romano near Treviglio between 1484 and 1487, and was the scholar of Stefano Rizzi. He died about 1556. Venetian School.

**No. 297. *The Nativity.***

Joseph and the Virgin adoring the Infant Christ, with a glory of angels above. At the sides are Saints Filippo Benizzio, and Gaudioso above; and Saints Alexander and Jerome below. Painted in 1525 for the Church of Sant' Alessandro at Brescia.

An altar-piece in five compartments, wood; the centre picture 8 ft. 7 in. *h.* by 3 ft. 9½ in. *w.*, arched top; the upper side compartments 2 ft. 5½ in. *h.* by 2 ft. 1½ in. *w.*; and the lower compartments 5 ft. 2½ in. *h.* by 2 ft. 1 in. *w.*

### ROMA'NO (GIU'LIO).

GIULIO PIPPI, or rather DE' GIANNUZZI, commonly called Giulio Romano, one of the favourite scholars of Raphael, was born at Rome in 1492, according to Vasari, but according to a document discovered at Mantua, in 1498. He died at Mantua, November 1, 1546. Roman School.

#### No. 225. *The Beatific Vision of the Magdalen.*

Mary Magdalen borne upwards by angels to witness the joys of the blessed.

Fresco, of semicircular form, 5 ft. 5 in. *h.* by 7 ft. 8 in. *w.*

#### No. 624. *The Infancy of Jupiter.*

The young god is lying in a cradle on a verdant island, and is watched by three nymphs; in the background are the Curetes making a noise with musical instruments, lest the child's cries should be heard by his father, Saturn.

On wood, 3 ft. 5½ in. *h.* by 5 ft. 9 in. *w.*

The two following pictures commonly attributed to Giulio Romano are now ascribed to Rinaldo MANTOVANO:—

#### No. 643. *The Capture of Carthagera; and the Continence of Publius Cornelius Scipio.*

New Carthage was taken by Scipio in 210, and he distinguished himself by the generosity with which he treated the Spanish hostages kept there by the Carthaginians.

#### No. 644. *The Abduction of the Sabine Women; and the Reconciliation between the Romans and the Sabines.* See No. 38.

On canvas, from wood, each picture 14 in. *h.* by 5 ft. *w.*

### ROMERSWALE. (See MARINUS.)

### ROKES (HENDRIK MARTENZ). See SORGH.

**ROSA (SALVATOR)**

Was born at Renella in the neighbourhood of Naples, July 21, 1615. He died March 15, 1673, at Rome, where he had chiefly resided from the year 1638; but he lived also some years at Florence, Viterbo, and Volterra. Neapolitan School.

No. **84.** *Landscape, with Mercury and the Dishonest Woodman, from the fable of Æsop.*

On canvas, 4 ft. 1½ in. h. by 6 ft. 7½ in. w.

No. **811.** *Forest Scene with Tobias and the Angel.*

Tobias is in the water holding the fish. A wild rocky landscape.

On canvas, 7 ft. 9 in. h. by 11 ft. ¾ in. w.

No. **935.** *River Scene.*

A mountainous landscape with a winding river, a hill in the middle distance, and a building in the foreground to the right. A man in a red coat is pointing to the right.

On canvas, 2 ft. 10 in. h. by 3 ft. 10 in. w.

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**ROSSELLI (COSIMO)**

Was born at Florence in 1439, and was the scholar of Neridi Bicci. He was one of the painters invited to Rome by Pope Sixtus IV. to decorate the Sistine Chapel. He died in 1507. Tuscan School.

No. **227.** *St. Jerome in the Desert, kneeling before a Crucifix.*

With Saints Damasus, Eusebius, Paola, and Eustochia, and portraits of Girolamo Rucellai and his son. An altar-piece with *predella*.

In tempera, on wood; the principal picture 5 ft. h. by 5 ft. 8 in. w.; the *predella* 6½ in. h. by 7 ft. 2½ in. w. It is in its original frame.

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**ROSSI (FRANCESCO)**

Called *DE' SAIVIATI* from his patron the Cardinal of that name, was born at Florence in 1510. He studied under Andrea del Sarto and other masters, and was an imitator of Michelangelo. He died at Rome, November 11, 1563. Tuscan School.

No. 652. *Charity.*

A woman seated, offering her breast to a child who has turned away, and is caressing another child; on her right is a third boy standing near a brazier with live coal in it.

On wood, 9½ in. h. by 7 in. w.

**ROTTENHAMMER** (JOHANN)

Was born at Munich in 1564, and was the pupil of an obscure painter of the name of Donauer; he studied also in Venice. J. Breughel and Paul Brill frequently painted the landscapes of his pictures. Rottenhammer died at Augsburg in 1623. German School.

No. 659. *Pan and Syrinx.*

The nymph Syrinx, one of the Naiads, is pursued by Pan, and takes refuge among some bulrushes; the god, thinking to grasp the nymph, finds only reeds in his hands, which he constructed into a rude instrument, hence the name of Syrinx given to the Pan-pipes.

On copper, 9½ in. h. by 7½ in. w.

**RUBENS** (PETER PAUL)

Was born at Siegen, in Westphalia, on the day of St. Peter and St. Paul, June 29, 1577. He died at Antwerp on the 30th of May 1640, and was buried with extraordinary pomp in the church of St. Jacques. Flemish School.

No. 38. *The Abduction of the Sabine Women.*

A tumultuous throng of men and women in violent struggle.

On wood, 5 ft. 7 in. h. by 7 ft. 9 in. w.

No. 46. *Peace and War; or Peace and Plenty.*

An allegory. Peace, nourishing her children from her bosom, is surrounded by Abundance, Wealth, and Happiness; while War, with its attendant Pestilence and Famine, are repelled by Wisdom.

On canvas, 6 ft. 6 in. h. by 9 ft. 9 in. w.

No. 57. *The Conversion of St. Bavon.*

The saint, about to enter the monastic life, is met on the steps of the church of his convent by St. Amand, Bishop of Maestricht.

On wood, 3 ft. 5½ in. h. by 5 ft. 5½ in. w.

**No. 59. *The Brazen Serpent.***

"And the Lord sent fiery serpents among the people, and they bit the people, and much people of Israel died.

"And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live."—*Numbers xxi. 6–8.*

On canvas, 6 ft. 2 in. *h.* by 8 ft. 9 in. *w.*

**No. 66. *A Landscape, with a View of the Chateau de Stein.***

The residence of Rubens, near Mechlin.

On wood, 4 ft. 5 in. *h.* by 7 ft. 9 in. *w.*

**No. 67. *A Holy Family, with Saint George, and other Saints.***

The figures are said to be portraits of Rubens and his family.

On canvas, 4 ft. 1 in. *h.* by 5 ft. 4 in. *w.*

**No. 157. *A Landscape : Sunset.***

On wood, 1 ft. 7 in. *h.* by 2 ft. 9 in. *w.*

**No. 187. *The Apotheosis of William the Taciturn, of Holland.***

A sketch of a picture in the possession of the Earl of Jersey, at Osterley Park.

On wood, of circular form, 2 ft. 1 in. in diameter.

**No. 194. *The Judgment of Paris.***

At the nuptials of Thetis and Pelens, an apple was thrown amongst the guests by Discord, to be given to the most beautiful: Juno, Minerva, and Venus were competitors for the prize, and Paris, the son of Priam, was ordered by Jupiter to decide the contest: he awarded the apple to Venus.

On wood, 4 ft. 9 in. *h.* by 6 ft. 3 in. *w.*

**No. 278. *The Triumph of Julius Cæsar.***

A sketch from portions of the same subject, by Andrea Mantegna, at Hampton Court.

On canvas, 2 ft. 11½ in. *h.* by 5 ft. 5 in. *w.*

**No. 279. *The Horrors of War.***

A sketch of the larger picture in the Pitti Palace.

On paper, 1 ft. 7½ in. *h.* by 2 ft. 6½ in. *w.*

No. **852.** *Portrait known as the "Château de Paille" (Poil).*

A young lady dressed in a black body with crimson sleeves, and with a Spanish beaver hat and feather, holding her hands crossed before her. Half-length, life-size.

On wood, 2 ft. 6½ in. h. by 1 ft. 9 in. w.

No. **853.** *The Triumph of Silenus.*

The fat demi-god half inebriated, is led along supported and accompanied by satyrs, fauns, bacchantes, and children bearing grapes; one figure in the background is blowing the double pipe. Nine life-size figures, three-quarters length.

On canvas, 4 ft. 6 in. h. by 6 ft. 5½ in. w.

No. **948.** *Landscape, a Sketch.*

To the right a cart and a piece of water; a woody scene.

On canvas, 18½ in. h. by 28 in. w.

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**RUYSDAEL** (JACOB VAN)

Was born at Haarlem about 1625, and is said to have learnt painting of Berchem at Amsterdam; he was also an imitator of Van Everdingen. The figures in his landscapes were inserted by A. van De Velde, Ph. Wouvverman, or Lingelbach. Ruysdael died at Haarlem in 1682. Dutch School.

No. **627.** *Landscape with Waterfall.*

A wooden bridge, a few figures, and a cottage in the middle distance. Signed *J. Ruysdael.*

No. **628.** *Landscape with Waterfall.*

A wooden bridge in the middle distance, a dead tree lying in the foreground. Signed as above.

On canvas, each picture 3 ft. 4½ in. h. by 2 ft. 10 in. w.

No. **737.** *Landscape with Waterfall.*

A castle and cottage on some rocks to the right, with a few figures on a road below, and a castle on a hill in the distance. Signed as above.

On canvas, 3 ft. 3 in. h. by 2 ft. 10 in. w.

No. 746. *A Landscape with Ruins,*

Composed chiefly of brick, out of a part of which a tree is growing; in the foreground a small weedy pool; a hilly barren background. Signed, *J. Ruysdael f.*, and dated 1673.

On wood, 1 ft. 4½ in. *h.* by 1 ft. 10½ in. *w.*

No. 854. *Forest Scene.*

A plantation of oaks is intersected by a shallow pool or stream, in which many of the trees on the right are reflected. In the foreground on this side is a bare birch stem, near which is a second, lying in the water. On the left are two sportsmen who have sent a couple of dogs across the pool into the wood.

On canvas, 3 ft. 6 in. *h.* by 4 ft. 8 in. *w.*

No. 855. *A Waterfall.*

A rocky landscape, with some cottages and a church tower on a hill. A small wooden bridge leads over a ravine beyond the river, into which the foaming torrent is falling over rocks on the right just beneath the village. Signed, *J. Ruysdael.*

On canvas, 2 ft. 10 in. *h.* by 3 ft. 3 in. *w.*

No. 986. *The Watermills.*

Three wheels between two mills; a trunk of a tree lying in the water to the right; and a flight of steps leading up from the water, on this side, towards a village in the distance, of which the church is visible. An old oak in the foreground to the left. Signed, RUYSDAEL: the R composed of a J and R.

On canvas, 2 ft. 10½ in. *h.* by 3 ft. 7½ in. *w.*

No. 987. *Rocky Landscape with Torrent.*

A church and cottages in the middle ground. A fir tree rising above the torrent is a very conspicuous feature. Signed, RUYS-DAEL.

On canvas, 3 ft. 11½ in. *h.* by 4 ft. 2½ in. *w.*

No. 988. *An old Oak.*

On the skirt of a wood; a roadway leading to a cottage; the trunk of a tree lying on the right. Three figures. Signed R, or J. R.

On oak, 12½ in. *h.* by 11½ in. *w.*

No. **989.** *Watermills.*

By the side of a river, at the foot of a high bank, on which are several small trees.

In the foreground bleachers at work. Signed J. R.

On canvas, 23½ in. h. by 28½ in. w.

No. **990.** *Landscape: an extensive flat wooded country.*

In which are seen a windmill and the spires of several village churches, one of which in the middle ground is overshadowed by a heavy cloud forming a conspicuous object in the picture.

In the foreground water, with portions of a wall; a few sheep dispersed about, and three swans in the water; to the left two shepherds. Signed, J. RUYSDAEL.

On canvas, 3 ft. 6½ in. h. by 4 ft. 9 in. w.

No. **991.** *The Broken Tree.*

One tree is standing in a woody landscape, another is lying across the foreground; a tower to the left.

On oak, 8½ in. h. by 11½ in. w.

**SALVIATI.** (See **ROSSI.**)**SAN DANIELE** (PELLEGRINO DA)

Is the name by which Martino da Udine is commonly known. He was the scholar of Giovanni Bellini. He died in 1547. Venetian School.

No. **778.** *The Madonna and Child enthroned, with Saints.*

On the right of the Throne is St. James, with his right hand touching the shoulder of the donor, kneeling in the foreground; on the left is St. George, on horseback, with the dead dragon at the horse's feet.

On wood, 8 ft. 2 in. h. by 4 ft. 9 in. w., circular top.

**SAN SEVERINO** (LORENZO DI).

LORENZO DI SAN SEVERINO, and his brother Jacopo, were painting in Urbino in the early part of the fifteenth century. In the



Oratory of San Giovanni Battista are still preserved some frescoes by these painters of the early date of 1416. Umbrian School.

No. **249.** *The Marriage of St. Catherine.*

The Virgin and Child enthroned, surrounded by four saints, with a choir of angels above. On the right of the Virgin is St. Dominick, on the left St. Augustine; before the throne are kneeling, on the left St. Demetrius of Spoleto, and on the right St. Catherine of Siena, on whose finger the infant Christ is in the act of placing the ring.

On wood, 4 ft. 9 in. h. by 4 ft. 9 in. w.

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**SANTACROCE** (GIROLAMO DA),

A scholar of Giovanni Bellini, who was painting between 1520 and 1549. He at first followed his master in style, but afterwards became an imitator of Giorgione and Titian. Venetian School.

No. **632.** *A Saint, reading.*

Full length, small life size.

No. **633.** *A Saint.*

Holding a white standard with red cross in one hand, and in the other a Monastery or Fortress. Full length, small life size.

On wood, each picture 3 ft. 11 in. h. by 1 ft. 7 in. w.

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**SANTI** (GIOVANNI),

The father of Raphael, was a native of Urbino, where he was already established as a painter in 1469. He was one of the best of the early Umbrian painters; he was also a poet. He died at Urbino August 1st, 1494. Giovanni Santi was twice married. Raphael was the son of his first wife; she died in 1491.

No. **751.** *Madonna and Child.*

The infant sleeping, supported by its mother: a curtain, and a rocky landscape in the background.

In tempera, and in oil, on wood, 2 ft. 2½ in. h. by 1 ft. 7 in. w.

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**SANZIO (RAPHAEL).**

**RAPHAEL**, or **RAFFAELLO SANTI**, or **SANZIO**, was born at Urbino in the Contrada del Monte, April 6, 1483. After the death of his father, in 1494, he was placed by his uncles with Pietro Perugino, the most celebrated painter at that time in Umbria. He appears to have made Florence his chief place of residence from 1504 until 1508, when he proceeded to Rome. From his arrival until the death of Julius, in 1513, he was almost constantly employed by that Pope; and subsequently as constantly by Leo X. Raphael died at Rome on his birthday, April 6, 1520, aged exactly 37 years; and, after lying in state, was buried with great pomp in the church of Santa Maria ad Martyres, or the Rotonda, the ancient Pantheon. Roman School.

**No. 213.** *The Vision of a Knight, or, Duty and Pleasure.*

The original pen-and-ink drawing from which this picture was traced was purchased with it.

On wood, 7 in. square.

**No. 168.** *St. Catherine of Alexandria.*

On wood, 2 ft. 4 in. h. by 1 ft. 9½ in. w.

**No. 27.** *Portrait of Julius II., seated in a chair.*

Pope Julius II., previously known as the Cardinal della Rovere, was elected to the papal chair in 1503, and died in 1513; he commenced the present church of St. Peter at Rome.

On wood, 3 ft. 6 in. h. by 2 ft. 8 in. w.

**No. 661.** *The Madonna di San Sisto.*

A tracing from the original picture by Raphael at Dresden, by Jakob Schlesinger (1822).

On paper, 8 ft. 5 in. h. by 5 ft. 7 in. w.

**No. 744.** *The Madonna, Infant Christ, and St. John.*

The Virgin is seated on a bench under an arcade; on her lap is the Divine Infant, who has just received a pink from the left hand of the youthful Baptist, who in his right holds a cross made of reeds. A hilly country, with portions of a town, in the background. Three small figures, half-length.

On wood, 15 in. h. by 13 in. w.

No. 929. *The Madonna and Child.*

The Madonna with a red gown and blue mantle; the Child naked, except a veil across the middle.

Ancient copy of the Madonna of the Bridgwater collection. It is inscribed on the back, "Ce tableau appartient a M. Le Prince Charles. May 1722."

On poplar, 2 ft. 10 in. *h.* by 1 ft. 11½ in. *w.*

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## SARTO (ANDREA DEL).

ANDREA D'AGNOLO, commonly called Andrea del Sarto, from the occupation of his father, who was a tailor, was born at Florence in 1487. He was the scholar of Piero di Cosimo, and an imitator of Michelangelo: he died at Florence of the plague in 1531, aged only forty-two. Tuscan School.

No. 17. *The Holy Family.*

The Virgin with the infant Christ on her knees, and Elizabeth with the young St. John seated on her right hand.

On wood, 3 ft. 6 in. *h.* by 2 ft. 8 in. *w.*

No. 690. *His own Portrait.*

Seated, holding a book in his hands, life size. Signed with the painter's monogram A A—Andrea d'Agnolo.

On canvas, 2 ft. 4 in. *h.* by 1 ft. 10 in. *w.*

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## SASSOFERRA'TO.

GIOVANNI BATTISTA SALVI, commonly called, after his birth-place, Sassoferrato, was born July 11, 1605. He died at Rome. April 8, 1685. Roman School.

No. 200. *The Madonna in Prayer.*

On canvas, 2 ft. 5 in. *h.* by 1 ft. 11 in. *w.*

No. 740. *The Madonna and Infant Christ.*

Landscape back-ground, with St. Joseph. Small entire figures.

On canvas, 3 ft. 2 in. *h.* by 2 ft. 5 in. *w.*

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**SAVERY (ROELANDT),**

Landscape and animal painter, was born at Courtray in 1576. He lived long at the court of the Emperor Rudolph II., at Prague, and died at Utrecht in 1639. Dutch School.

**No. 920. Orpheus.**

The Argonautic hero reclining on the left, and playing a fiddle, is drawing to him birds and beasts by the irresistible charms of his music. A rocky woody landscape, with a river running through it. Signed ROELANDT SAVERY F.

On oak, 1 ft. 8 in. h. by 2 ft. 7 in. w.

**SAVOLDO (GIOVANNI GIROLAMO)**

Was born probably about 1480, at Brescia, whence he migrated to Venice, where he passed the greater part of his life. Of his career but few particulars are known. Although influenced to some extent by Giorgione and Titian, his works display a certain individuality which is easily recognised.

According to Aretino, Savoldo was still living in 1548. Veneto-Brescian School.

**No. 1031. Mary Magdalene approaching the Sepulchre.**

A half-length figure draped in a veil of white or grey silk. Ruined buildings are in the background. Before the sepulchre on a square stone is the vase of ointment. In the distance is seen a river with boats. The morning light dawns from behind a bank of clouds.

On canvas, 2 ft. 10½ in. h. by 2 ft. 7 in. w.

**SCHALCKEN (GODFRIED),**

A distinguished Dutch *genre* painter, and a scholar of Gerard Dou, was born at Dort in 1643. He died at the Hague in 1706. Dutch School.

**No. 199. Lesbia weighing Jewels against her Sparrow.**

On wood, 6½ in. h. by 5 in. w.

No. 997. *An Old Woman.*

With eyeglasses on her nose, dressed in black and yellow, is scouring a brass kettle at an open window; a brass candlestick, a broken earthen pot, and other objects are in front of her; a butterfly has settled on the jamb or stonework by her side. Signed, *G. Schalcken.*

On oak, 11 in. *h.* by 8½ in. *w.*

No. 998. *A Duet or Singing Lesson.*

A lady with music and a gentleman with a guitar are seated at a table which is covered with a Turkey rug; a pink rose is on the table. Signed *G. Schalcken.*

On oak, 10½ in. *h.* by 8 in. *w.*

No. 999. *A Candle Light.*

An officer presenting some jewellery to a lady; on the left is a lighted candle held in a bracket; in the back-ground is a bed; half figures.

On copper, 6 in. *h.* by 7½ in. *w.*

## SCHIAVONE (GREGORI)

Was a native of Dalmatia, and studied painting under Squarcione at Padua, where he was the fellow pupil of Mantegna, about 1450. He painted about 1470. Paduan and Venetian Schools.

No. 630. *The Madonna and Child enthroned, with various Saints.*

The dead Christ above; Saints Bernard, John the Baptist, Anthony of Padua, and Peter Martyr at the sides; Anthony Abbot, Catherine, Sebastian, and Cecilia below. Signed OPUS SCHIAVONI. DISIPULI. SQUARCIONI. S.

In tempera, on wood, in ten compartments. Centre picture, 3 ft. ½ in. *h.* by 13½ in. *w.*; upper picture, 15 in. *h.* by 10½ in. *w.*; side pictures, 2 ft. 2 in. *h.* by 9 in. *w.*; lower pictures, 12 in. *h.* by 9 in. *w.*

No. 904. *Madonna and Infant Christ.*

Under an ornamented arch festooned with fruit; angels presenting fruit in front. The Infant an entire figure, standing.

In tempera, on wood, 1 ft. 10 in. *h.* by 1 ft. 4½ in. *w.*

**SCHOEN OR SCHONGAUER (MARTIN),**

Originally an engraver, was born at Ulm about 1420, and studied painting in Antwerp under Roger Vander Weyden. He settled ultimately at Colmar, and died there in 1488. German School. The following picture is doubtfully ascribed to him:—

**No. 658. *The Death of the Virgin.***

The Virgin, having received the last offices of the Church, is lying in a bed, surrounded by the twelve apostles; above is the Deity supported by angels, about to receive her soul. A composition of many small figures in a chamber with a window looking out upon a square.

On wood, 15 in. *h.* by 13½ in. *w.*

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**SCHOO'REL (JAN VAN).**

SCHOREL or SCOREL, so called from his birthplace, was born August 1st, 1495, and after visiting Italy and the East, he died at Utrecht on the 6th of December 1562, a canon of St. Mary's there. He was painter, poet, and musician, and studied under several masters, the last of whom was Albert Dürer. Dutch School.

**No. 720. *The Holy Family at a fountain: A Repose in Egypt.***

St. Joseph offering a plate of fruit to the infant Saviour. The fountain still exists at Brussels. Landscape background, with a view of a chateau.

On oak, angles cut at top, 2 ft. 8½ in. *h.* by 2 ft. ¾ in. *w.*

**No. 721. *Portrait of a Lady.***

Head.

On oak, 10 in. *h.* by 7½ in. *w.*

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**SEBASTIANO DEL PIOMBO. (See PIOMBO.)****SEGNA.**

SEGNA DI BUONAVENTURA, the pupil of Duccio di Buoninsegna, painted at Siena between 1305 and 1319. Tuscan School.

No. 567. *Christ on the Cross, with the Virgin and St. John.*

A crucifix inscribed above, IHS. NAZARENUS REX JUDEORUM.  
In tempera, on wood, 7 ft. 1 in. h. by 6 ft. w.

**SIGNORELLI (LUCA).**

The son of Egidio di Ventura Signorelli, and the pupil of Piero della Francesca, was born at Cortona about 1441, and died in 1523. He is chiefly distinguished for his frescoes in the chapel of San Brizio in the Cathedral of Orvieto. Tuscan School.

No. 910. *The Triumph of Chastity.*

In the foreground Cupid on his knees is bound by maidens, his darts taken possession of, and his bow broken: three male figures are looking on apparently unconcerned. In the distance are two other groups of maidens, in one of which the god of love is being captured, and in the other he is led away in triumph with his arms pinioned behind him. Signed, LUCAS CORINTIUS.

A fresco transferred to canvas, 4 ft.  $\frac{1}{2}$  in. h. by 4 ft. 4 in. w.

No. 1128. *The Circumcision.*

Before an arched niche, in a hall or porch enriched with bas-reliefs in circular panels, and paved with square slabs of coloured marble, the Virgin sits, holding the Infant Christ on her lap. Before her kneels the operator, dressed in black. Behind this group an aged man (Simeon?) stands, with upraised hands, and an expression of deep reverence. On the left St. Joseph leans upon his staff. To the right of the foreground a woman stands in an attitude of attention.

On panel, 8 ft. 6 in. h. by 5 ft. 11 in. w.

No. 1133. *The Nativity.*

A crowded composition. In the centre of the foreground lies the Infant Saviour, undraped, His head resting on a cushion. Immediately behind, the Virgin kneels in adoration, attended by Angels. On the right St. Joseph sits in a reverential attitude with clasped hands. To the left a group of four shepherds, of whom two kneel, while the others stand behind. In the middle distance a crowd of figures assembled in a portico, the frieze of which bears the painter's name. On the left of the portico, the

Divine message is received by shepherds from an Angel on high. To the right, seated beyond a natural arch in a rock, is a shepherd playing on the bag-pipes.

On panel, 7 ft. 2 in. h. by 5 ft. 7½ in. w.

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### **SOLARIO (ANDREA DA),**

Called also **ANDREA MILANESE**, was born about 1458, at Solario near Milan. He was probably a scholar of Leonardo da Vinci. In 1509 Andrea was working at Gaillon, for Charles D'Amboise, at the rate of 20 sous the day: he returned to Italy, and died about 1530, while engaged on the altar-piece of the "Assumption of the Virgin," at Pavia. The earliest date on his pictures is 1495.

#### **No. 734. *Portrait of Gio. Christophoro Longono,***

A Milanese nobleman, in a black cap and suit; half length; landscape background. The name is written on a letter in his right hand: on his left hand he has two rings. Signed, **ANDREAS D. SOLARIO. F. 1505.**

On wood, 2 ft. 7 in. h. by 1 ft. 11½ in. w.

#### **No. 923. *Portrait of a Venetian Senator***

In a black cap and red mantle. Bust, full face.

On wood, 19½ in. h. by 15 in. w.

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### **SORGH (HENDRIK MARTENZ), called also ROKES,**

Was born at Rotterdam in 1621, and died, it would seem, there, in 1682. Studied under Willem Buitenweg, but his works show distinctly the influence of the younger Teniers. His name is often incorrectly written Zorgh.

#### **No. 1055. *Boors at Cards.***

On panel, oval-shaped, 10 in. h. by 1 ft. 2 in. w.

#### **No. 1056. *Group of Two Figures drinking.***

A man and woman sitting at a table. He caresses her, and offers her wine.

On panel, oval-shaped, 10 in. h. by 1 ft. 6 in. w.

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**SPAGNA (Lo).**

GIOVANNI DI PIETRO, called LO SPAGNA, the Spaniard, was a scholar of Pietro Perugino; he painted in Italy, where he became a citizen of Spoleto, from about 1503 to 1530. Umbrian School.

No. **691.** *An "Ecce Homo."*

Or Christ crowned with thorns, presented by Pilate to the people. *John* xix. 5.

On wood, 15½ in. h. by 12½ in. w.

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**ASCRIBED TO LO SPAGNA.**

No. **282.** *The Glorification of the Virgin.*

The Virgin, with the Child standing upon her knee, is seated in clouds, and surrounded by cherubim. Below are two infant angels seated; one playing on a viol, the other blowing a flageolet. Landscape background.

On wood, 5 ft. 10 in. h. by 2 ft. 7½ in. w.

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**SPAGNOLETTO. (See RIBERA.)****SPINELLO ARETINO,**

The pupil of Jacopo di Casentino, was born at Arezzo about 1330. He died in 1410. Tuscan School.

No. **581.** *St. John the Baptist, with St. John the Evangelist and St. James the Greater.*

Figures small life-size.

In tempera, on wood. The entire picture, 6 ft. 2 in. h. by 5 ft. 1 in. w.; the separate compartments each 4 ft. 6 in. h. by 1 ft. 7 in. w.

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**STEEN (JAN)**

Was the son of a brewer, and was born at Leyden about 1626. He studied painting first with Adrian Van Ostade, and afterwards with Jan Van Goyen at the Hague, whose daughter he married there in 1649. Jan Steen entered the corporation of painters at Leyden in 1648. He was absent from this city for several years, but returned to it about 1658, and he eventually combined the business of a tavern keeper there with the occupation of painting. He died at Leyden in 1679. Dutch School.

No. **856.** *The Music Master.*

A young lady, in a yellow body and blue skirt, is seated at an open harpsichord with a book of music before her. The master, wearing his hat, is leaning on the instrument watching the movement of her fingers. In the background a boy is bringing a lute into the room. Signed on the harpsichord JOHANIS STEEN FECIT 16 x x, the last two figures read as 71 obliterated.

On wood, 1 ft. 4½ in. h. by 12½ in. w.

**STEENWYCK (HENDRICK), THE ELDER,**

Was born at Steenwyck in 1550, and became a pupil of Jan Fredeman de Vries, a painter and engraver of architectural subjects. Steenwyck followed the same line of art, and soon surpassed his master. The date of his death is uncertain, but it probably occurred early in the 17th century.

No. **1132.** *An Interior.*

A small and minutely painted work, representing a vestibule or ante-chamber, divided from an adjoining room, apparently a library or study, by an arched staircase. To the right, on a table covered with a cloth of rich pattern, are placed a chalice, a goblet, a paten, and other specimens of metal work. Above the table, in an arched recess, is a vase filled with flowers. On a landing in the staircase are two men in conversation, and behind them two children.

On panel, 11½ in. h. by 9 in. w.

**SUARDI (BARTOLOMMEO).**

BARTOLOMEO SUARDI, called from Bramante, his master, BRAMANTINO, accompanied that architect to Rome about 1495. In 1525 he was appointed architect and painter to Francesco II., Duke of Milan. The dates of his birth and death are unknown: he was still living in 1529, but dead in 1536. Milanese School.

**ATTRIBUTED TO SUARDI.**No. **729.** *The Adoration of the Kings.*

The Virgin is seated on the left by the side of a ruined stable; in the centre are the three kings, with their attendants, offering presents. In the back-ground is seen the star and the city of Bethlehem, with horsemen and other travellers proceeding from

one of the gates. Whole figures, small life-size; some of the gold and other ornaments in relief. This picture has also been attributed to Vincenzio Foppa.

On poplar, 7 ft. 10 in. *h.* by 6 ft. 11 in. *w.*

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**STEPHAN.** (*See* **LOCHNER.**)

**SUNDER.** (*See* **CRANACH.**)

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**TACCO'NI** (FRANCESCO),

A painter of Cremona, already distinguished in his native place in 1464: he was painting in Venice in 1490. School of Cremona.

No. **286.** *The Virgin Enthroned, holding the Child upon her Knee.*

In the background a green curtain. Inscribed on a plinth below:—OP. FRANCHI TACHONI 1489 OCTU. Figures half-life scale.

On wood, 3 ft. 3 in. *h.* by 1 ft. 8½ in. *w.*

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**TENIERS** (DAVID), the elder,

Was born in Antwerp in 1582; he was admitted a member of the Antwerp Guild in 1606. He spent 10 years in Rome, and died at Antwerp in 1649.

No. **949.** *Rocky Landscape.*

With a winding road among the rocks, leading to a château on the heights, to the right; two reaches of water below; a village in the distance. In the foreground on the roadway a group of gipsies, and a peasant having his hand examined by one of them. Signed with the painter's monogram, a T within a D, followed by an F, for fecit.

On canvas, 5 ft. 4 in. *h.* by 7 ft. *w.*

No. **950.** *The Conversation.*

Three men, each with a long staff in his hand, near the door of a house, in conversation; a woman just entering the house, turning her head back towards them.

A village scene, with a pool of water; on the spectator's left, near the door of a house, is a grind-stone. Signed with the painter's monogram.

On canvas, 3 ft. 8 in. *h.* by 5 ft. 5 in. *w.*

No. 951. *Playing at Bowls.*

A party of several men engaged at a game of bowls in front of an inn, with the sign of the crescent moon (in its fourth quarter, on a blue ground.) hanging on the corner of an outbuilding; with other figures behind. A stream separates the picture into two parts; two village churches are seen in the background to the right and towards the centre, on higher ground. Signed on the end of a tub with the painter's monogram.

On canvas, 3 ft. 11 in. h. by 6 ft. 3 in. w.

**TENIERS** (DAVID), the younger,

Was born at Antwerp in 1610. He died at Brussels in 1694, and was buried at Perck. Flemish School.

No. 154. *A Music Party.*No. 158. *Boors Regaling.*

On wood, both pictures 10 in. h. by 14 in. w.

No. 155. *The Misers, or Money-changers.*

On canvas, 2 ft.  $\frac{1}{2}$  in. h. by 2 ft. 9 in. w.

No. 242. *Players at Trio-trac, or Backgammon.*

On wood, 1 ft. 2 $\frac{1}{2}$  in. h. by 1 ft. 9 in. w.

No. 305. *An Old Woman peeling a Pear.*

An interior, in which is a large oven or still; the old woman is seated on a wooden chair in front, with one pear in her hand and others on the floor; on her right are a stewpan and various other utensils; before her stands a greyhound. In the background a partial light coming through an open doorway discovers a churn, and some pieces of furniture standing against the wall. Signed, D. TENIERS, F.

On canvas, 1 ft. 7 in. h. by 2 ft. 2 in. w.

No. 317. *The Chateau of Teniers at Perck.*

A turreted house among trees. The painter and his wife, another lady, and his son, holding a greyhound by a string, are standing in the foreground on the spectator's left; a man, his

gardener, is approaching with a pike in his hands. In a moat before the château are six men dragging a net; a few ducks are in the water. Signed, D. TENIERS, F.

On canvas, 2 ft. 9 in. h. by 3 ft. 10 in. w.

Nos. **857-60.** *The Four Seasons.*

Signed each with a monogram of a T within a D, and an F for *fecit*.

No. **857.** *Spring.*

A man carrying an orange tree in a pot; others laying out a garden in the background.

No. **858.** *Summer.*

A man holding a wheat-sheaf; others in the background reaping.

No. **859.** *Autumn.*

A man with a flask and a glass of wine; others in the background preparing grapes for the press.

No. **860.** *Winter.*

An old man seated at a table warming his hand over a pan of coals, a jug and wine glass by his side; figures skating in the background.

On copper, each 8½ in. h. by 6 in. w.

No. **861.** *River Scene.*

A broad river beyond which is a wooded country, with a château among the trees. In the foreground on the left is a cottage, before which a woman cleaning an earthen pot is speaking to a man walking away with an empty barrow. Another woman is looking out at the door of the cottage. On the river side to the right are three cows. The man with the barrow is a portrait of Teniers' gardener. Signed, D. TENIERS, Ft.

On wood, 1 ft. 6½ in. h. by 2 ft. 1½ in. w.

No. **862.** *The Surprise.*

The wife looking in at the door of a large room or kitchen has surprised her husband courting her maidservant, who is on her knees in front, and busy cleaning out an earthen pot. A great variety of domestic utensils dispersed about the foreground. Signed, D. TENIERS, F.

On wood, 1 ft. 4½ in. h. by 2 ft. 1 in. w.

No. 863. *Dives, or the Rich Man in Hell*

(Luke xvi. 23), known as "Le Mauvais Riche." He is represented in an infernal cavern surrounded by a variety of monstrous combinations of the human and animal forms. A winged monster is leading the rich man by a cord into a lower cavern, whence are seen to proceed flames. Signed, D. TENIERS, F.

On wood, 1 ft. 7 in. h. by 2 ft. 3 in. w.

No. 952. *The Village Fête, or the Fête aux Chaudrons.*

On the left is a building, in front of which are four cauldrons in which soup is being cooked, and nearer the building are six casks of beer; above this a fight is going on. The landscape is hilly and woody, and to the extreme right is a cross on a pillar, with immortelles.

In the foreground to the left is an old peasant selling children's flags, with a plate of money before him. Teniers and his party, with his little boy leading a greyhound, are in this part of the foreground. A vast concourse of people is scattered over the scene, patiently waiting to begin the fête.

The tower of Antwerp is seen in the distance. Signed, D. TENIERS, F., 1643.

On canvas, 2 ft. 10½ in. h. by 3 ft. 11½ in. w.

No. 953. *The Topper.*

A man with a mug in one hand and a full glass in the other; he has on a red cap and a feather and a blue jacket, with a white shirt beneath. A cottage in the background. Signed with a T. within a D., which is the father's signature.

On oak, 6½ in. h. by 4½ in. w.

**TERBURG (GERARD),**

Or more correctly Ter Borch, was born at Zwolle, in Overijssel, in 1608, and was the pupil of his father, an unknown painter. Terburg travelled much, having visited and practised his art in Germany, Italy, France, Spain, and England. He eventually married and settled at Deventer, where he became burgomaster, and where he died in 1681. His full-length portrait as burgomaster is in the Museum at the Hague. Terburg is especially distinguished for the elegance of his small portraits and conversation pieces. Dutch-School.

**No. 864.** *The "Guitar Lesson."*

A lady, in yellow and white satin, is seated playing a lute, her master, seated opposite to her at a table covered with a Turkey carpet, is reading the music, and keeping time with his hand. Another gentleman is standing in the background, both with their heads covered; behind the lady's chair is a spaniel.

On canvas, 2 ft. 2½ in. h. by 1 ft. 10 in. w.

**No. 896.** *The Peace of Münster,*

Representing the Plenipotentiaries of Philip IV. of Spain and the Delegates of the Dutch United Provinces assembled in the Rath-haus at Münster, on the 15th of May 1648, for the purpose of ratifying and confirming by oath the Treaty of Peace between the Spaniards and the Dutch, signed on the 30th January previous. The moment chosen is the reading of the oath of ratification; the six delegates of the United Provinces are holding up their right hands; the two representatives of the King of Spain have placed theirs on an open copy of the Gospels.

On copper, 1 ft. 5½ in. h. by 1 ft. 10½ in. w.

Signed, G. T. Borch F. *Monasterii*, A. 1648.

**THEOTOCOPULI (DOMENICO),**

Called also IL GRECO and EL GRIEGO, and supposed from his name to have been of Greek descent, was born in one of the Venetian States about the year 1548, and is believed by some writers to have been a pupil of Titian. During his youth he migrated to Spain, where most of his works were painted, and, according to Cean Bermudez, was practising at Toledo in 1577. He died in 1625.

**No. 1122.** *St. Jerome.*

Half-life size; seen to waist; standing or sitting at a table, with an open volume before him; on the margin of the page appears an inscription. He is dressed in the costume of a Cardinal, but without the berretta. The face is abnormally narrow; the hair of the head cropped short; the beard long and slender. The hands, which are much attenuated, rest on the book above mentioned.

On canvas, 1 ft. 11 in. h. by 1 ft. 6½ in. w.

**TINTORETTO.**

JA'COPO ROBUSTI, commonly called Tintoretto, from the trade of his father, who was a dyer (Tintore), was born at Venice in 1518; where he died in 1594. Venetian School.

**No. 16. *St. George destroying the Dragon.***

On canvas, 5 ft. 2 in. h. by 3 ft. 3 in. w.

**No. 1130. *Christ washing the Feet of his Disciples.***

In the centre of the composition, which includes several life-size figures, St. Peter placing his right foot in a brazen basin filled with water, bends forward with a deprecating action towards his Master, who, kneeling before him, prepares to wash his feet. Behind St. Peter some of the disciples press forward with reverent curiosity. In the background are several other figures, one of whom reclines before a fire.

On canvas, 6 ft. 8 in. h. by 13 ft. 4 in. w.

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**TISIO** (BENVENUTO). See **GARO'FALO**.

**TITIAN.** (See **VECCELLIO**.)

**TREVI'SO** (GIROLAMO DA)

Was the son and scholar of Piermaria Pennachi, and was born at Treviso in 1497. He came to this country and entered the service of Henry VIII. as an engineer; he was killed at the siege of Boulogne in 1544. Venetian School.

**No. 623. *The Madonna and Child enthroned.***

St. Joseph, St. James, and St. Paul presenting Signor Boccaferri, the donor, to the Infant Christ.

On wood, 7 ft. 5½ in. h. by 4 ft. 10 in. w.

**TURA** (COSIMO)

Was born in Ferrara in or after 1420, and was the pupil of Galasso Galassi. He died at Ferrara in 1498. Ferrarese School.

**No. 590. *Christ placed in the Tomb***

By St. John the Baptist and Joseph of Arimathea. Three small half-figures.

In tempera, on wood, 10½ in. h. by 8 in. w.



No. 772. *The Madonna and Child enthroned,*

Surrounded by six Saints playing musical instruments: two with violins, two with guitars, and two in the foreground engaged on a portable keyed-organ; one playing the keys and the other blowing the bellows. Some Hebrew characters are inscribed on the throne.

On wood, 7 ft. 10 in. h. by 3 ft. 4 in. w.

No. 773. *St. Jerome in the Wilderness,*

Kneeling, mortifying his body with a stone: a rocky landscape, with figures, &c., and the lion with a thorn in his foot, in the background.

In tempera, on wood, 3 ft. 3½ in. h. by 1 ft. 10½ in. w.

No. 905. *The Virgin Mary.*

Seated in prayer; an open book on her knees.

In tempera, on wood, 1 ft. 5½ in. h. by 1 ft. 1 in. w.

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 UCCELLO (PAOLO).

PAOLO DI DONO, called PAOLO UCCELLO from his love of painting birds, was born at Florence 1396-7, and died there in 1475. Tuscan School.

No. 583. *The Battle of Sant' Egidio, 1416,*

In which Carlo Malatesta, Lord of Rimini, and his nephew Galeazzo were taken prisoners by Braccio di Montone, Lord of Perugia. Of the many armed knights on horseback represented, only four are engaged, but all, except Carlo Malatesta and his nephew, have their faces concealed by their visors. In the background is a hedge of roses, mixed with pomegranate and orange trees.

In tempera, on wood, 6 ft. h. by 10 ft. 5 in. w.

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 UNKNOWN.
No. 947. *A Man's Portrait.*

A full face bearded, a gold chain round his neck, dressed in black; his gloves in his left hand, and a paper roll in the other. A small black cap on his head.

On oak, 15 in. h. by 11 in. w.

**No. 1012. *A Man in Black,***

Nearly in full face, resting his cheek on his left arm. His shirt sleeves show on the fore arm.

On canvas, 3 ft. 2 in. h. by 2 ft. 7 in. w.

**FERRARESE SCHOOL. EARLY XVI. CENTURY.****No. 1062. *A Battle.***

On wood, 2 ft. 4 in. h. by 3 ft. 1 in. w.

**FLEMISH.****No. 1017. *A hilly woody Landscape.***

In the middle ground a village; in the foreground a formal flower garden with labourers at work to the right, and a bridge with an avenue beyond it in the centre; a picnic party and other figures, some playing musical instruments, in the front. Signed D. D. V., 1622. The landscape is probably by Josse Mompers.

On canvas, 4 ft. 7 in. h. by 5 ft. 11 in. w.

**OLD FLEMISH OR DUTCH SCHOOL.****No. 1036. *A Man's Portrait.***

Half-length. An attenuated man, of intellectual aspect, without beard. He is dressed in a cap and close vest of black velvet, with a dark mulberry coloured gown lined with black damask. The right hand rests upon a skull, the left holds a pansy of two blossoms; green background.

This portrait is probably by a Flemish Master contemporaneous with Holbein, to whom it was formerly ascribed.

On wood, 10½ in. h. by 8½ in. w.

**No. 1063. *Bust Portrait of a Young Man***

In a black dress, and bareheaded; his hands joined as in prayer.

On wood, 9 in. h. by 7 in. w.

## EARLY FLEMISH SCHOOL.

No. 1078. *The Deposition from the Cross.*

The body of our Lord, in a sitting posture, is supported by the Virgin, who clasps it in her arms, and by St. John, who stands behind it. Mary Magdelene, with the jar of ointment, kneels at the feet anointing them. St. Anna and two other female saints complete the group. In the background is a rocky eminence, in the side of which the Sepulchre is hollowed. Beyond, to the left, a landscape.

On panel, 2 ft.  $\frac{3}{4}$  in. h. by 2 ft.  $\frac{1}{2}$  in. w.

No. 1079. *The Adoration of the Kings.*

To the left of the picture, the Virgin with the Infant Christ on her knees sits on a stone trough in a partly ruined building. At her feet is one of the kings in an attitude of prayer, while another kneels behind him holding a golden casket. A third figure of dark complexion and richly attired enters on the right bearing a gold vessel in one hand and a turban in the other. Behind him are grouped other figures. In the background is a mediæval building, with angle turrets and machicolated walls, beyond which is seen a village.

On panel, 1 ft.  $11\frac{1}{2}$  in. h. by 1 ft.  $10\frac{3}{4}$  in. w.

No. 1081. *Portrait of a Man in an attitude of Prayer.*

A half-length figure (about two-thirds life size) dressed in black, with an open book before him. Probably the donor of a triptych, of which this picture formed one compartment. Landscape—background, with trees, cottages, and rocky heights in the distance.

On panel, 2 ft.  $2\frac{1}{2}$  in. h. by  $12\frac{3}{4}$  in. w.

No. 1082. *The Visit of the Virgin to St. Elisabeth.*

The Virgin, clad in a dark blue robe and mantle, stands extending her hands to greet St. Elisabeth, who kneels before her in a rose-coloured dress and white hood. Figures about one-third life size. In the background is a castellated building, half concealed by a clump of trees. Beyond, to the left, is the distant view of a fortified town, round which a river winds.

On panel, 2 ft.  $7\frac{1}{2}$  in. h. by 2 ft.  $3\frac{1}{2}$  in. w.

No. 1083. *Christ Crowned with Thorns.*

Half-length figure, nearly life size, wearing a crimson robe, but otherwise undraped. The hands upraised, showing the sacred wounds. Gold background.

On panel, 1 ft.  $5\frac{1}{2}$  in. h. by 1 ft.  $2\frac{1}{2}$  in. w.

No. **1086.** *Christ appearing to the Virgin Mary (?) after His Resurrection.*

Our Lord, clad in a scarlet robe, but otherwise undraped, approaches the Virgin, who is seated with a book on her knees at an open casement in a dwelling room. He raises his hands, showing the sacred wounds. His mother turns towards Him with a gesture of surprise. A half-opened door in the background reveals a garden with the Holy Sepulchre. Through the open window is seen a landscape. Figures about one-third life size.

On panel, 4 ft.  $\frac{1}{2}$  in. h. by 2 ft. 4 in. w.

No. **1089.** *The Virgin and Child with St. Elizabeth.*

The Virgin, with uncovered head and long fair hair, clad in a dark coloured robe and pale blue mantle, sits in a garden, holding the Infant Christ on her lap. By her side is St. Elizabeth, also seated, with an open book on her knees, offering fruit (?) to the Child. Landscape—background, with trees and a cottage.

On panel, 1 ft.  $3\frac{1}{2}$  in. h. by 1 ft. w.

No. **1151.** *The Entombment.*

In the foreground, St. John the Evangelist kneeling and the Virgin standing by the side of the Sepulchre watch the body of Our Lord as it is lowered into the tomb by Joseph of Arimathea, and attendants standing on the other side. Landscape background.

On wood,  $6\frac{1}{2}$  in. h. by  $4\frac{1}{2}$  in. w.

## FLORENTINE SCHOOL. XV. CENTURY.

No. **626.** *Portrait of a Young Man.*

A bust in a close brown dress and a red cap; full face. Once ascribed to Masaccio, but without good foundation.

On wood, in tempera, 14 in. h. by 11 in. w.

## GERMAN SCHOOL.

No. **195.** *Portrait of a Medical Professor.*

His left hand rests upon a skull. Half-length.

On wood, 3 ft. 2 in. h. by 2 ft.  $5\frac{1}{2}$  in. w.

No. **1088.** *The Crucifixion.*

A picture in three compartments. In the centre Our Lord on the Cross, with the Virgin Mary and St. John standing on either

side in attitudes of grief. Angels and seraphim hover on clouds above. In the background is a landscape, including the distant view of a town. On the side panels are two figures, probably the donor and his wife, each kneeling at a *prie-dieu*. On a hill at the back of the female figure is represented the Resurrection.

On panel. Central compartment, 2 ft. 4½ in. *h.* by 1 ft. 7½ in. *w.* Side compartments, each 2 ft. 4½ in. *h.* by 8½ in. *w.*

### EARLY GERMAN SCHOOL.

#### No. 1087. *The Mocking of Christ.*

A crowded composition. The Saviour wears a grey mantle thrown back over the shoulders and revealing a figure undraped, except round the loins. Behind Him stands an officer or attendant bearing a long white reed. In front kneels a turbaned figure in a derisive attitude. In the background is the vaulted porch of mediæval building, richly decorated with canopies and statues. Under the porch are represented other incidents of the Passion. The figures in the foreground are about one-third life size.

On panel, 3 ft. ½ in. *h.* by 1 ft. 4½ in. *w.*

### ITALIAN.

#### No. 932. *Half Length of a Bearded Man,*

With a red head-dress, his right hand raised holding his cloak, his left hand resting on his sword; from a chain around his neck hangs the Cross of Malta.

On wood, 3 ft. 2 in. *h.* by 2 ft. 6 in. *w.*

### ITALIAN. XVI. CENTURY.

#### No. 1048. *Portrait of a Cardinal seated.*

Half length seated figure. Life size.

On copper, 3 ft. 1½ in. *h.* by 2 ft. 4 in. *w.*

## SCHOOL OF THE LOWER RHINE.

No. **1080.** *The Head of St. John the Baptist, with mourning angels.*

The head of the Saint lies on a gilt cushion in a niche enriched with decorative painting of small figures. Above hover seraphim and *angioletti* in attitudes of grief.

On panel, 10½ in. h. by 7 in. w.

No. **1085.** *The Virgin and Child with other figures. (A triptych.)*

In the central compartment, the Virgin, with uncovered head and long flowing hair, is seated, reading from a book, which she holds in her hands. At her feet is the Infant Christ, undraped, and seated on a cushion. Attendants and angels are grouped around, the latter playing musical instruments. In the rear is a stone fountain, into which water is flowing from a richly wrought brass or copper basin, supported on a pedestal of the same material. In the background is the facade of a mediæval church, and part of the tower, with cypress trees to the right. In the left compartment is a kneeling figure (St. John the Baptist?), with sheep and a background of trees. In the right-hand compartment St. John the Evangelist kneels, bearing a chalice. Landscape background.

On panel; central compartment, 2 ft. 2½ in. h. by 1 ft. 5½ in. w. Side compartments, each 2 ft. 2½ in. h. by 7 in. w.

## MILANESE SCHOOL. XV. OR EARLY XVI. CENTURY.

No. **1052.** *Portrait of a Young Man*

In a black cap, and a gown lined with spotted lynx fur.

On wood, 2 ft. 1 in. h. by 1 ft. 7 in. w.

## NORTH ITALIAN SCHOOL. XV. CENTURY.

No. **1127.** *The Last Supper.*

In the centre of an atrium or hall of cinque-cento architecture, richly decorated with coloured marble and delicate bas-reliefs, the Saviour sits at a table covered with a white cloth, surrounded by His Disciples. He holds what appears to be the sacred Host

in His left hand, and raises the right in benediction. The attitudes of the Disciples are varied, but all betoken respect or veneration, excepting that of the nearest figure (Judas ?) on the right of the picture, who turns away his head. The figures are on a small scale.

On panel, 12 in. *h.* by  $8\frac{1}{2}$  in. *w.*

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### UMBRIAN SCHOOL. XV. CENTURY.

#### No. 1032. *The Agony in the Garden.*

Christ kneels on a mound in earnest prayer, while an angel bearing a chalice flies towards him from above. In the foreground are three disciples sleeping. On the right hand, in the middle distance, Judas, bearing the money bag, and accompanied by a group of Roman soldiers, is seen approaching. The background is occupied by a landscape, including the view of a town and hills beyond. Umbrian School.

On wood, 1 ft.  $11\frac{1}{2}$  in. *h.* by 2 ft.  $2\frac{1}{2}$  in. *w.*

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### UMBRIAN SCHOOL. XVI. CENTURY.

#### No. 1051. *Our Lord, St. Thomas and St. Anthony of Padua, the Donator kneeling to the right.*

On wood, 3 ft.  $5\frac{1}{2}$  in. *h.* by 5 ft.  $5\frac{1}{2}$  in. *w.*

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### VENETIAN SCHOOL. XV. CENTURY.

#### No. 1121. *Portrait of a young Man.*

Bust length, half-life size, full face. A youth, with bushy fair hair covering the forehead, and falling round the head and neck. His features and expression are of a feminine type; the complexion pale, and eyes blue. He wears a black doublet, and cap of the same colour. Background of blue sky, with small and delicate cloud cumuli.

On panel,  $11\frac{1}{2}$  in. *h.* by  $9\frac{1}{2}$  in. *w.*

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## VENETIAN SCHOOL. XVI. CENTURY.

No. **1123.** *Venus and Adonis.*

To the left of the foreground Adonis is seated by the side of Venus, whom he caresses. Both figures are semi-nude, and Venus wears a chaplet of flowers in her hair. Behind her, Cupid aims a dart. Landscape background. In the distance are represented various incidents relating to the classic myth of Myrrha, including the birth of Adonis, her son.

On canvas, 2 ft. 6½ in. h. by 4 ft. 4 in. w.

## VERONESE SCHOOL. XV. CENTURY.

No. **1135.** *The Legend of Trajan and the Widow.*  
(I.)

The Emperor Trajan rides forth from the gates of a city accompanied by an armed retinue. He is accosted by the widow, who, pointing to the dead body of her son lying in the road, demands justice from the Emperor.

On panel, 1 ft. 1½ in. h. by 1 ft. ¾ in. w.

No. **1136.** *The Legend of Trajan and the Widow.*  
(II.)

Companion picture to the preceding one. Trajan, seated on a high marble throne, delivers judgment to the widow, who stands before him surrounded by guards. Buildings in the background.

On panel, 1 ft. 1½ in. h. by 1 ft. ¾ in. w.

## WESTPHALIAN SCHOOL. XV.-XVI. CENTURY.

No. **1049.** *The Crucifixion.*

In the background are represented other incidents of the Passion.

On wood, 3 ft. 5½ in. h. by 2 ft. 4 in. w.

VAN DEELEN. (*See DEELEN.*)\*

\* [N.B.—The names of Dutch and Flemish painters to which Van is prefixed should be looked for under the initial letters of their surnames, and not under that of the prefix.]



**VAN DYCK.** (See **DYCK**, SIR ANTHONY VAN.)

**VAN EYCK.** (See **EYCK**.)

**VANU'CCI** (PIETRO). See **PERUGINO**.

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**VAROTA'RI** (ALESSANDRO).

ALESSANDRO VAROTA'RI, commonly called PADOVANINO, from his birth-place Padua, was born in 1590. He died in 1650. He was an imitator of Titian. Venetian School.

No. **70.** *Cornelia and her Children.*

On canvas, 4 ft. 8 in. *h.* by 4 ft. *w.*

No. **933.** *Boy with a Bird.*

He is lying along, caressing the bird, which seems to be a white dove.

On canvas, 14 in. *h.* by 19 in. *w.*

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**VECELLIO** (TIZIANO).

Commonly called **TITIAN**, was born in 1477, at Pieve di Cadore, a small town on the river Piave, in the territory of Venice; where he died of the plague, in 1576, having attained the unusual age of ninety-nine years. Venetian School.

No. **3.** *A Concert, or a Maestro di Cappella giving a Music Lesson.*

On canvas, 3 ft. 2 in. *h.* by 4 ft. 1 in. *w.*

No. **4.** *A Holy Family.*

A Shepherd adoring.

On canvas, 3 ft. 5½ in. *h.* by 4 ft. 8 in. *w.*

No. **32.** *The Rape of Ganymede.*

Ganymede, son of Tros, one of the early Kings of Troy, was carried off by an eagle to Olympus to be the cup-bearer of Jupiter.

On canvas, an octagon, 5 ft. 8 in. each way.

No. 34. *Venus and Adonis.*

Sometimes described as Cephalus and Procris.

On canvas, 5 ft. 9 in. h. by 6 ft. 2 in. w.

No. 35. *Bacchus and Ariadne.*

Ariadne, daughter of Minos, king of Crete, deserted by Theseus, on the island of Naxos, is discovered by Bacchus, when returning with a train of nymphs, fauns, and satyrs from a sacrifice. The god no sooner sees the hapless princess than he becomes enamoured of her, and makes her his bride.

On canvas, 5 ft. 9 in. h. by 6 ft. 3 in. w.

No. 224. *The Tribute Money.*

"Tell us therefore, What thinkest thou? Is it lawful to give tribute unto Caesar or not?"

"And he saith unto them, Whose is this image and superscription? They say unto him, Caesar's. Then saith he unto them, Render therefore unto Caesar the things which are Caesar's, and unto God the things that are God's."—*Matthew* xlii. 17—21.

On canvas, 4 ft. h. by 3 ft. 4½ in. w.

No. 270. *Christ appearing to Mary Magdalene, after his Resurrection.*

Commonly called *NOLI ME TANGERE*, from the words of the Latin Vulgate.

"Then saith Jesus unto her, Touch me not; for I am not yet ascended to my Father."—*John* xx. 17.

On canvas, 3 ft. 6½ in. h. by 2 ft. 11½ in. w.

No. 635. *The Madonna and Child with St. John the Baptist, and St. Catherine embracing the Divine Infant.*

A hilly landscape, evening; the Angel appearing to the Shepherds in the distance. Signed, *TICIANUS*, 1533. Small figures.

On canvas, 3 ft. 8½ in. h. by 4 ft. 7½ in. w.

No. 636. *Portrait of Ariosto,*

In a low crimson and purple dress, showing his neck and shirt; with fur hanging over his shoulders, and holding in his left hand, which rests on a book, a rosary. Half-length, life size.

Transferred from wood to canvas, 2 ft. 8½ in. h. by 2 ft. w.

**VELA'ZQUEZ (DON DIEGO DE SILVA)**

Was born at Seville in June 1599. He died at Madrid on the 6th of August 1660, in the sixty-second year of his age. Spanish School.

**No. 197. Philip IV. of Spain, hunting the Wild Boar.**

On canvas, 6 ft. 2 in. h. by 10 ft. 3 in. w.

**No. 232. The Nativity, or Adoration of the Shepherds.**

Commonly called "THE MANGER"—the *Presepio* of the Italians. On canvas, 7 ft. 7 in. h. by 5 ft. 6 in. w.

**No. 741. Dead Warrior,**

Known as ORLANDO MUERTO. The Paladin Orlando was killed at the Battle of Roncesvalles; invulnerable to the sword, he was squeezed to death by Bernardo del Carpio. He is lying in his armour on his back, and over him is suspended from a branch a small brass lamp, the flame of which has just gone out, the wick being still red and smoking. Life-sized figure.

On canvas, 3 ft. 5 in. h. by 5 ft. 5 in. w.

**No. 745. Philip IV., King of Spain.**

In black and gold; head seen nearly in full face. Bust life-size.

On canvas, 2 ft. 1 in. h. by 1 ft. 8½ in. w.

**No. 1129. Portrait of Philip IV., King of Spain.**

Full length, life size, three-quarter face turned to the right. Dressed in a doublet and trunk hose of brown stuff brocaded with silver, and a black cloak, white sleeves and brown gloves. A stiff muslin collar encircles his neck, from which a chain and Order of the Golden fleece are hung. In his right hand he holds a letter, on which the painter's name is inscribed. His left hand rests on the hilt of his sword. A gray hat trimmed with feathers lies on a table to the right. In the background is a crimson curtain.

On canvas, 6 ft. 6 in. h. by 3 ft. 8 in. w.

**No. 1148. Christ at the Column.**

The Saviour, whose figure is undraped, except by a hip-cloth, reclines on the ground with outstretched arms, bound together

at the wrists with cord, which is attached to a column on the left. Towards the right kneels a child in an attitude of prayer, attended by an Angel. Dark background.

On canvas, 6 ft. 4 in. h. by 5 ft. 8 in. w.

### VELDE (ADRIANN VAN DE),

The brother of William, was born at Amsterdam in 1639, and studied painting under Wynants at Haarlem. He died at Amsterdam in January 1672 in his 33rd year only. He was much occupied in inserting figures in the pictures of the landscape painters of his school. Dutch School.

#### No. 867. *The Farm Cottage.*

Cattle and pigs in a farmyard; in the centre a woman, milking a cow, is conversing with a man with a milkpail on his arm. In the background is a dead tree covered with ivy; on the spectator's left a cottage or farm buildings. Signed, *A. V. Velde*, 1658.

On canvas, 1 ft. 8 in. h. by 2 ft.  $\frac{1}{2}$  in. w.

#### No. 868. *The Ford.*

A man and two women leading and driving some cattle and sheep across a stream; one woman is carrying a lamb in her arms. In the middle ground the stem of a large oak, with thick clusters of foliage in the background.

On canvas, 18 in. h. by 14 $\frac{1}{2}$  in. w.

#### No. 869. *Frost Scene.*

A frozen river with many figures, some in sledges, others skating on the ice, some playing a game with balls—hockey. A refreshment booth on the left. Signed, *A. V. Velde*, f. 1668.

On wood, 11 $\frac{1}{2}$  in. h. by 14 in. w.

#### No. 982. *A Forest Scene.*

In a cleared spot among the trees are some sheep pasturing; the shepherd and his dog are asleep on the left. Signed, *A. V. VELDE*, f. 1658.

On oak, 11 in. h. by 18 in. w.

#### No. 983. *A Bay Horse.*

A white cow lying on the grass, and a goat; sheep in the background, and water issuing from a conduit by the side of some buildings on the left. Signed, *A. V. VELDE*, 1663.

On canvas, 1 in. h. by 14 $\frac{1}{2}$  in. w.

No. **984.** *Landscape with Cattle.*

Two calves and a sheep, a bay horse and a woman at a cottage door in the background; hilly country.

On oak, 9½ in. h. by 11½ in. w.

**VELDE** (WILLEM VAN DE), the younger,

A distinguished Dutch marine painter, was the son of the elder William Van de Velde, and was born at Amsterdam in 1633. He died in London in 1707. Dutch School.

No. **149.** *A Calm at Sea.*

On wood, 8 in. h. by 11 in. w.

No. **150.** *A Fresh Gale at Sea.*

On canvas, 9 in. h. by 13 in. w.

No. **870.** *Shipping in a Calm.*

A dogger with hanging sail in the foreground, behind which is a frigate; other vessels in the offing. Signed, *W. V. Velde*, 1657.

On canvas, 1 ft. 9 in. h. by 2 ft. ½ in. w.

No. **871.** *Coast Scene, a Calm.*

Two doggers lying in a harbour, low water; men bathing from a boat, and other figures in the harbour. Several ships in the distance. Signed, *W. V. Velde*, 1661.

On canvas, 2 ft. 1 in. h. by 2 ft. 4 in. w.

No. **872.** *Shipping off the Coast.*

A slight breeze; two fishing boats in the foreground, a frigate firing a gun in the middle ground, and some sandhills in the distance.

On wood, 1 ft. 4½ in. h. by 1 ft. 10½ in. w.

No. **873.** *The Coast of Scheveningen.*

Small breakers on the shore; a village on the heights to the right, fishermen drying their nets on the beach, several fishing boats coming in; and on the right on the sands in the foreground a two-horse carriage, near which are standing a lady and three gentlemen.

On canvas, 1 ft. 5½ in. h. by 1 ft. 10½ in. w.

No. 874. *A Calm at Sea.*

A Dutch frigate, and a small English cutter or gunboat, with other vessels becalmed. Small boats communicating with the ships.

On wood, 9 in. h. by 10½ in. w.

No. 875. *A Light Breeze.*

Two doggers in the foreground, behind one of which is seen a Dutch frigate; other vessels in the distance.

On wood, 9½ in. h. by 11½ in. w.

No. 876. *A Gale.*

In the foreground is a small fishing smack with the sea breaking over its bow; on the left in the middle ground a frigate is approaching, while a second frigate is lying at anchor in the distance; a dark clouded sky. Signed W. V. V.

On canvas, 12½ in. h. by 15½ in. w.

No. 977. *Sea Piece.*

Ships lying at anchor in the distance and middle ground; in the foreground two sailing boats and a buoy. Signed V.V. on the buoy.

On oak, 8 in. h. by 11½ in. w.

No. 978. *River Scene.*

Dutch shipping, vessels saluting. A state barge in the centre, trumpeters sounding a salute on either side in other vessels.

On canvas, 2 ft. 11½ in. h. by 4 ft. 1 in. w.

No. 979. *Shipping.*

A stiff breeze. Various vessels riding out the gale.

On canvas, 13 in. h. by 14 in. w.

No. 980. *Dutch Ships of War saluting.*

A jetty and boats in the foreground to the right. Signed W. V. V.

On canvas, 16½ in. h. by 19½ in. w.

No. 981. *A Storm at Sea.*

Three vessels with their sails furled tossed on the waves of a stormy sea; two in the foreground and one in the distance.

Dark cloudy sky. Signed on a floating spar, W. VANDER VELDE. LONDIO. 1673.

On canvas, 2 ft. 5 in. h. by 3 ft. 1 in. w.

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**VENEZIA'NO (BARTOLOMMEO),**

Painted at Venice between 1505 and 1530. Venetian School.

**No. 287. Portrait of a Young Man.**

Lodovico Martinengo, in the costume of the Compagnia della Calza. Half figure, life size. Inscribed LUDOVICUM MARTI. ETATIS SUÆ ANNO XXVI. BARTOLM. VENETUS FACIEBAT MDXXX. XVI. ZUN.

On wood, 3 ft. 5½ in. h. by 2 ft. 4 in. w.

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**VENEZIANO (DOMENICO)**

Is celebrated as one of the first of the Italian oil painters, and is reputed to have taught the method he learnt from Antonello da Messina to Andrea del Castagno, who through a mistake of Vasari's is commonly stigmatized as Domenico's murderer, but Domenico survived Andrea four years. Domenico was painting at Florence as early as 1439; he worked also at Loreto and at Rimini, and died at Florence on the 15th of May 1461. The fresco of which the two heads described below are portions was painted on a house at Florence, and is signed, DOMINICUS D. VENICUS P.

**No. 766. Head of a Saint.**

A monk, in black, with shaven crown and face. Blue background.

Portion of a fresco, 17 in. h. by 13 in. w.

**No. 767. Head of a Saint.**

A monk with a long gray beard in black; looking down upon a closed book. Blue background.

Portion of a fresco, 16 in. h. by 13 in. w.

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**VERNET (CLAUDE JOSEPH),**

One of the most celebrated of the French landscape and marine painters, was born at Avignon, August 14, 1714. He died at Paris in 1789. French School.

No. **236.** *Castle of Sant' Angelo, Rome.*

With the Bridge of Sant' Angelo and neighbouring buildings, and a fête on the Tiber.

On canvas, 3 ft. 3 in. h. by 4 ft. 7½ in. w.

No. **1057.** *A River Scene, with figures.*

On canvas, 1 ft. 11½ in. h. by 2 ft. 5 in. w.

**VERONESE (PA'OLO).**

PA'OLO CA'LIARI, or CAGLIARI, commonly called from his birth-place Paolo Veronese, was born at Verona in 1528. He died at Venice, April 19, 1588. Venetian School.

No. **26.** *The Consecration of St. Nicholas, Bishop of Myra, in Syria, in the fourth century.*

On canvas, 9 ft. 5 in. h. by 5 ft. 9 in. w.

No. **97.** *The Rape of Europa.*

Jupiter, enamoured of Europa, a Phœnician princess, transformed himself into a white bull, and mingled with her father's herds; the princess ventured to seat herself upon his back, when the animal walked with her to the sea, and plunging in, swam with her to the island of Crete.

On canvas, 1 ft. 11 in. h. by 2 ft. 3 in. w.

No. **268.** *The Adoration of the Magi, or the Wise Men's Offering.*

"Now when Jesus was born in Bethlehem of Judæa, there came wise men from the East." "And when they were come into the house, they saw the young Child, with Mary his Mother; and fell down and worshipped him. And when they had opened their treasures they presented unto him gifts; gold and frankincense and myrrh."—*Matthew* ii. 1, 11.

The picture represents a ruined building of Roman architecture with pillars, a portion of which is roofed with thatch, and has served as a stable. Under this roof, on the right of the spectator, is seated the Virgin, somewhat elevated on some loose blocks, and



holding in her arms the Infant, who is receiving the adoration of the three Wise Men. A ray of light, with several winged cherubs hovering along its course, falls upon the Infant. The retinue of the Magi are behind, some bearing presents. Below near the right corner is the date 1573.

On canvas, 11 ft. 7 in. h. by 10 ft. 7 in. w.

**No. 294.** *The Family of Darius at the Feet of Alexander, after the Battle of Issus, B.C. 333.*

The Royal captives having mistaken Hephæstion for Alexander, the Queen Mother Sisygambis implores pardon of the conqueror, who, pointing to his friend, tells her she has not erred, for that Hephæstion is another Alexander. The captive family, presented to the King by one of the ministers of Darius, is kneeling in the centre of the picture, Alexander and his generals, Hephæstion and Parmenio, being on the spectator's right. In the background is a marble arcade, from the top of which many spectators are looking down. The principal figures are portraits of the Pisani family of Venice.

On canvas, 7 ft. 8½ in. h. by 15 ft. 6½ in. w.

**No. 931.** *The Magdalen laying aside her Jewels.*

She is kneeling at the feet of Christ, other women are attending her; some men are looking on. Scene in an arcade in a courtyard.

On canvas, 3 ft. 10 in. h. by 5 ft. 4 in. w.

**No. 1041.** *St. Helena. Vision of the Invention of the Cross.*

The Saint (a life-sized figure) reclines on a marble window seat, in sleep or reverie, resting her head upon her right hand. Through the open window are seen two cherubim bearing a cross through the air. The design appears to have been taken from a small engraving by Marc Antonio, supposed to be after a drawing by Raphael. (Bartsch, P.G., vol. xiv. No. 443.)

On canvas, 6 ft. 5½ in. h. by 3 ft. 9 in. w.

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**VINCI (LEONARDO DA)**

Was born at Vinci, in the Val d'Arno, below Florence, in 1452. He resided chiefly in Milan; spent some years also in Florence, and in 1514 visited Rome. He accompanied Francis I.

to France, in Jan. 1517, but his health was now much enfeebled by age, and he died at Cloux, near Amboise, on the 2nd of May 1519, in his 67th year. Tuscan School.

No. **1093.** *The Virgin and Child, with the Infant St. John and an Angel.*

The Virgin kneeling in the centre of the picture, clad in a dark blue mantle lined with gold coloured silk, her hair falling round her neck, rests her right hand upon the Infant St. John, who kneels by her side, bearing an emblematical cross, and raises her left hand over the Infant Christ, who kneels in front, looking towards St. John, and raising His hand in the act of benediction. Behind the Infant Christ, and, supporting Him with the left hand, is a winged angel. Background of rocks, with sky and water. Figures nearly life size.

Painted on panel, with an arched top, size 6 ft.  $\frac{1}{2}$  in. h. by 3 ft. 9 $\frac{1}{2}$  in. w.

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**VIVARINI (ANTONIO),**

A Venetian painter, of Murano, was painting in 1440. He worked in company with Joannes de Alemania. The Academy of Venice possesses a picture of "the Virgin enthroned, with the four Doctors of the Church," signed *Gio de Alemagna e Antonio da Murano*; and also a "Coronation of the Virgin," signed *Giovann ed Antonio da Murano*. He died in 1470. He was the brother of Bartolommeo Vivarini.

No. **768.** *Saints Peter and Jerome.*

Entire figures, about half the scale of life, inscribed **SANCTUS PETRUS SANCTUS GERONIMUS**. The one in his hat, holding a partly open book and the model of a church; the other holds a book, and the two keys embossed and gilt.

In tempera, on wood, 4 ft. 6 in. h. by 1 ft. 5 $\frac{1}{2}$  in. w.

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**VIVARINI (BARTOLOMMEO),**

A native of Murano in the neighbourhood of Venice, painted at Venice between 1450 and 1499. Venetian School.

No. **284.** *The Virgin and Child, with St. Paul and St. Jerome.*

Gold ground. Inscribed OPUS BARTOLOMEI VIVARINI DE MURANO.  
In tempera on wood, 3 ft. 1 in. h. by 2 ft. 1 in. w.

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**WALSCAPPELLE (JACOB)**

Was one of the first painters of fruit and flowers of his time; he was living in 1675. Dutch School.

No. **1002.** *Flowers, insects, and some strawberries,*

In a glass bowl; a pink lying on the stone on which the bowl is placed. Signed, JACOB WALSCAPPELLE.

On canvas strained on wood, 1 ft. 11 in. h. by 1 ft. 6½ in. w.

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**WEENINX OR WEENIX (JAN), the younger,**

Was born at Amsterdam in 1640, and died there September 20, 1719. Dutch School.

No. **238.** *Dead Game, and Dog.*

On canvas, 5 ft. 7½ in. h. by 5 ft. 1½ in. w.

No. **1096.** *A Hunting Scene.*

In the foreground, to the left, dogs life size; to the right a dead deer which a man is proceeding to cut up. Landscape background.

On canvas, 8 ft. 7½ in. w. by 6 ft. 5 in. h.

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**WEYDEN (ROGIER VAN DER), the elder,**

Known as Roger of Bruges, was the principal scholar of John Van Eyck. He visited Rome in 1450. He died at Brussels, June 16, 1464, aged upwards of 60. Flemish School.

No. **664.** *The Deposition in the Tomb.*

Eight small figures; woody landscape background.

On linen, in tempera, 2 ft. 10 in. h. by 2 ft. 4 in. w.

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**WEYDEN** (ROGIER VAN DER), the younger,

Probably the son or grandson of the elder painter of that name, was born at Brussels about 1450, and died at Antwerp in 1529. Flemish School.

No. **653.** *Portraits of Himself and Wife.*

The painter wearing a red turban, his wife with a white cloth on her head. Busts, life size.

On wood, each panel 16 in. h. by 11 in. w.

No. **654.** *The Magdalen.*

In a green dress, and gold brocaded petticoat, seated, reading a book; before her on the floor is a small vase. Entire small figure.

On wood, 2 ft. h. by 1 ft. 8½ in. w.

No. **711.** "*Mater Dolorosa.*"

Bust. Gold background.

No. **712.** "*Ecce Homo.*"

Bust. Gold background.

On oak, each 14½ in. h. by 11 in. w.

**WILLIAM OF COLOGNE,**

Or MEISTER WILHELM, is supposed to be the same as Wilhelmus de Herle, who settled at Cologne with his wife Jutta in 1358, and died there in 1378. He was the most distinguished master of his time at Cologne, very celebrated for its school of painters in the latter half of the 14th century.

No. **687.** *The Sancta Veronica,*

Or Holy true Image of our Lord. St. Veronica is represented holding before her the *Sudarium*, a white cloth containing the miraculous portrait of the Saviour; according to the church legend. Head life-size.

In tempera, on wood, 1 ft. 9½ in. h. by 1 ft. 1½ in. w.

**WILS** (JAN),

A landscape painter, was a master of Berchem, and lived at Haarlem, about 1635.

**No. 1007. *Rocky Landscape.***

With buildings on the heights to the left, over a ravine in which there is a river; two figures on horseback in the foreground. The figures are supposed to have been put in by Wouwerman.

On canvas, 1 ft. 9 in. *h.* by 2 ft. 2 in. *w.*

**WITTE (EMANUEL DE)**

Was born at Alkmaar in 1607, and died at Amsterdam in 1692. He was a scholar of Evert van Aelst, and painted chiefly interior views of churches.

**No. 1053. *Interior of a Church, probably at Delft, with figures.***

This is not a favourable example of De Witte's skill.

On canvas, 1 ft. 8 in. *h.* by 1 ft. 10 in. *w.*

**WOUWERMAN (PHILIPS)**

Was born at Haarlem in 1619, and was taught painting by his father Paul Wouvverman and Jan Wynants. Though so excellent a painter his works met with little success in his own time. He is the most eminent of the Dutch painters of horses, battles, and hunting scenes. He died at Haarlem, and was buried on the 19th of May 1668, in the north transept of the Nieuwe Kerk there. His two brothers, Peter and John, painted similar subjects. His son Paul, born the year of his father's death, became a Carthusian monk in Antwerp. Dutch School.

**No. 878. *Halt of Officers.***

In the centre soldiers mounted and dismounted are grouped before a tent over which a standard is flying; an officer is speaking to a young woman who is carrying a can; and a mounted trumpeter is sounding a call. In the middle of the picture by the tent is an old tree. In the distance are a rocky landscape with water, and other tents and groups of soldiers; a beggar, and two children playing with a dog, in the foreground. This picture is sometimes called the *Pretty Milkmaid*—"La Belle Laitière." Signed with the painter's monogram composed of the letters P H I L S, and two Vs or a W for Philips Wouwerman.

On wood, 1 ft. 7 in. *h.* by 1 ft. 4½ in. *w.*

No. 879. *Interior of a Stable.*

A large shed showing the open country on the spectator's left, containing several horses, some stalled, others held by hand. Near the centre is conspicuous a white spotted horse impatient to depart; to the left of it are two boys, one riding a goat, the other holding in a dog; on the same side a girl is drawing water from a well, on the beam of which, over her head, is perched a peacock; behind her a traveller is leading in his horse, followed by a lady mounted. A girl with a kid and some barn door fowls are scattered over the foreground. Signed with the painter's monogram, as above.

On canvas, 1 ft. 6½ in. h. by 2 ft. 2½ in. w.

No. 880. *On the Sea Shore.*

Fishwomen and others with baskets of fish; near the centre a white horse with a fishing net on his back; to the left a mounted sportsman bargaining with one of the women. The sea and sand in the background below. Signed with the painter's monogram.

On wood, 13 in. h. by 16 in. w.

No. 881. *Gathering Faggots.*

An old man binding a bundle of faggots; by his side a white horse with a pack-saddle; a woman with a child seated at the stump of a tree on the left. Signed with the painter's monogram.

On wood, 12½ in. h. by 10½ in. w.

No. 882. *Landscape.*

A hilly country, a river passing under a bridge on the left, and a carriage drawn by four horses crossing the bridge. A gentleman's house in the middle ground. Horses and figures dispersed about, and in the foreground two gentlemen on horseback accosted by wayside beggars. Signed with the painter's monogram.

On wood, 9½ in. h. by 12 in. w.

No. 975. *The Stag Hunt.*

A mountainous country, in the neighbourhood of a lake, with well wooded borders. A large party of ladies and gentlemen are hunting two stags, one of which has already been brought to bay, and caught by the hounds; it is down in the lake. The other passing two trees in the centre of the picture, is nearly surrounded by hounds and huntmen. The stags are in the centre of the party, who, sounding their horns, approach on all sides with the hounds. Signed with the painter's monogram and a W.

On canvas, 2 ft. 5 in. h. by 3 ft. 5 in. w.

**No. 976. *A Battle.***

Cavalry and infantry. In the foreground a skirmish of horse; a trooper has seized the left arm of another bearing a blue standard, and is on the point of striking him with a battle-axe; another trooper is approaching from the left.

Some colours and several dead and wounded are lying about. Signed with the painter's monogram.

On oak, 13 in. *h.* by 24½ in. *w.*

**No. 1060. *Two Vedettes on the watch.***

On wood, 1 ft. *h.* by 1 ft. 2½ in. *w.*

**WYNANTS (JAN)**

Was born at Haarlem in the beginning of the 17th century; the years of his birth and death are alike unknown. The latest date on his pictures is 1679. The figures of his pictures were generally inserted by other painters. Dutch School.

**No. 883. *Landscape.***

With a hilly country in the distance; on the left are some cottages in wooded grounds by the side of a road, down which a man is driving two cows and some sheep. A crippled beggar with a dog is seated by the road side on the right; to the left is an old and nearly leafless tree, another felled trunk is lying at its foot, on which the painter has written *J. Wynants, 1659*. The figures are attributed to Adrian Van de Welde.

On canvas, 2 ft. 7½ in. *h.* by 3 ft. 3 in. *w.*

**No. 884. *Landscape with Figures.***

On the right a road winds round a low sandhill, below which a man with a dog, and a woman on horseback, are driving some cattle and sheep through a pool of water. In the middle distance a cart is seen on the road going towards a village on the left. On the foreground on this side is the fallen stump of a tree. Signed *J. W.* The figures are attributed to Adrian Van de Welde.

On wood, 11 in. *h.* by 15 in. *w.*

**No. 971. *Landscape.***

A hilly country with a few trees; on the left a mound on which are two figures and a greyhound. A woman on an ass, and other figures in the foreground, on the road beneath.

To the left is lying part of the trunk of a tree. Signed *J. W.*

On canvas, 16 in. *h.* by 21 in. *w.*

No. 972. *Landscape.*

A hilly country; in the middle ground a village; a sandy road, on which is a sportsman on horseback with his dogs, and another figure.

To the right a cluster of trees, to the left the stems of two dead trees and some weeds. Signed J. WYNANTS.

On oak, 11½ in. h. by 14½ in. w.

No. 973. *Sandbank on a River.*

A man fishing, female bathers; on the bank to the left some fences; a cottage further in, and a distant hill.

On oak, 10 in. h. by 18½ in. w.

**ZAGANELLI** (Bernardino da Cotignola)

Was the brother and some time assistant of the more gifted Francesco Zaganelli, of Cotignola, in the Duchy of Ferrara. The dates of birth and death of the brothers are unknown. Works by Francesco are extant at Ravenna, Rimini, Forli, and Parma, and in the Galleries of Milan, Berlin, and Dublin. Dates on his works range from 1505 to 1518.

Of Bernardino, with whom we have here to do, but one altar-piece is traceable, of which the following subject formed the chief panel:—

No. 1092. *The Martyrdom of St. Sebastian.*

The Saint, whose figure, about two-thirds the size of life, is nude, excepting the loins, stands facing the spectator, bound to a marble column, his chest and arms pierced with arrows. In the lower half of the picture is a landscape background, with a distant view of a town and river. In the middle distance are armed horsemen. Signed on a *cartellino* affixed to the base of the column.

On wood, with an arched top, 3 ft. 11 in. h. by 1 ft. 6 in. w.

**ZAMPIERI** (DOMENICO),

Commonly called DOMENICHINO, was born at Bologna in 1581. Domenichino was one of the principal scholars of the Carracci, and was much persecuted by his rivals both at Rome and at Naples, but especially by the notorious triumvirate, known as the



\* Cabal of Naples." He died at Naples, April 15, 1641, not without suspicion of having been poisoned by the agents of this cabal. Bolognese School.

No. **48.** *Landscape, with figures, representing the story of Tobias and the Angel.*

Tobias, directed by the angel, is drawing out of the water the fish that had attacked him. — *Apocryphal Book of Tobit*, vi. 4, 5.

On copper, 1 ft.  $5\frac{1}{2}$  in. h. by 1 ft.  $1\frac{1}{2}$  in. w.

No. **75.** *Landscape, with figures, representing the story of St. George and the Dragon.*

The saint, mounted on his charger, is on the point of spearing the dragon; the princess is running from the spot.

On wood, 1 ft.  $8\frac{1}{2}$  in. h. by 2 ft. 1 in. w.

No. **77.** *The Stoning of St. Stephen.*

"Then they cried out with a loud voice, and stopped their ears, and ran upon him with one accord, and cast him out of the city, and stoned him; and the witnesses laid down their clothes at a young man's feet, whose name was Saul." — *Acts*, vii. 57, 58.

On canvas, 2 ft. 1 in. h. by 1 ft. 7 in. w.

No. **85.** *St. Jerome and the Angel.*

On canvas, 1 ft. 8 in. h. by 1 ft.  $3\frac{1}{2}$  in. w.

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**ZEEUW** (MARINUS DE). See **MARINUS**.

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**ZELOTTI** (BATTISTA)

Was born at Verona about 1532; he was the fellow scholar of Paul Veronese in the school of Badile. He died in 1592. Venetian School.

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ASCRIBED TO **ZELOTTI**.

No. **595.** *Portrait of a Lady.*

In a low green dress. Bust, life-size.

On canvas, 2 ft.  $4\frac{1}{2}$  in. h. by 1 ft. 10 in. w.

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**ZOPPO (MARCO)**

Was born at Bologna in the early half of the fifteenth century; his works bear dates from 1471 to 1498. He was the master of Francia, and was the first distinguished painter of the Bolognese School.

**No. 597. *St. Dominic as the Institutor of the Rosary.***

Christ in glory above, surrounded by angels bearing the instruments of the Passion.

In tempera, on wood, 5 ft. h. by 2 ft. 11½ in. w.

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**ZORG (HENDRIK MARTENZ). (See **SORGE**.)****ZU'BBARAN (FRANCISCO)**

Was born at Fuente de Cantos, in Estremadura, in the early part of November 1598. He died at Madrid in 1662. Spanish School.

**No. 230. *A Franciscan Monk.***

Kneeling in prayer, and holding a skull in his hands.

On canvas, 5 ft. 1 in. h. by 3 ft. 3 in. w.

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LISTS OF PICTURES, OF THE FOREIGN SCHOOLS, PURCHASED FOR,  
PRESENTED AND BEQUEATHED TO THE NATIONAL GALLERY;  
ARRANGED ACCORDING TO THE ORDER OF THEIR ACQUISITION.

Pictures Purchased.

No.	Subject.	Painter's Name.	When Purchased.
1	Raising of Lazarus - - - -	Seb. Del Piombo - -	1824
2	Landscape - - - - -	Claude - - -	—
3	Concert - - - - -	Titian - - -	—
5	Seaport - - - - -	Claude - - -	—
7	Study of Heads - - - -	Correggio - - -	—
12	Landscape - - - - -	Claude - - -	—
14	Seaport - - - - -	—	—
25	St. John - - - - -	An. Carracci - -	—
27	Julius II. - - - - -	Sanzio - - -	—
28	Susannah - - - - -	L. Carracci - -	—
30	St. Ursula - - - - -	Claude - - -	—
31	Landscape - - - - -	G. Poussin - -	—
32	Rape of Ganymede - - -	Titian - - -	—
34	Venus and Adonis - - -	—	—
36	Land-storm - - - - -	G. Poussin - -	—
37	Study of Heads - - - -	Correggio - - -	—
38	Rape of the Sabines - -	Rubens - - -	—
42	Bacchanalian Scene - -	N. Poussin - -	—
45	Woman taken in Adultery -	Rembrandt - -	—
47	Adoration of the Shepherds -	—	—
49	Portrait of Rubens - - -	Vandyck - - -	—
50	Emperor Theodosius - -	—	—
52	Gevartius - - - - -	—	—
53	Landscape - - - - -	Cuyp - - -	—
67	Holy Family - - - - -	Rubens - - -	—
76	Christ in the Garden - -	Correggio - - -	—
88	Erminia and the Shepherds -	An. Carracci - -	—
94	Bacchus and Silenus - -	—	—
23	Holy Family - - - - -	Correggio - - -	1825
9	Christ appearing to Peter -	An. Carracci - -	1826
35	Bacchus and Ariadne - -	Titian - - -	—
62	Bacchanalian Dance - -	N. Poussin - -	—
10	Mercury instructing Cupid -	Correggio - - -	1834
15	Ecce Homo - - - - -	—	—
13	Holy Family - - - - -	Murillo - - -	1837
59	Brazen Serpent - - - -	Rubens - - -	—

## Pictures Purchased—continued.

No.	Subject.	Painter's Name.	When Purchased.
84	Mercury and Woodman - - -	Salvator Rosa - -	1837
168	St. Catherine - - - - -	Sanzio - - -	1839
169	Holy Family - - - - -	Mazzolini - - -	—
170	Holy Family - - - - -	Garofalo - - -	—
176	St. John - - - - -	Murillo - - -	1840
177	Magdalen - - - - -	Guido - - -	—
179	Holy Family and Saints - - -	Francia - - -	1841
180	Pieta - - - - -	— - -	—
181	Holy Family - - - - -	Pietro Perugino - -	—
186	Portraits - - - - -	John Van Eyck - -	1842
187	Apotheosis of William the Taciturn- -	Rubens - - -	1843
189	Doge Loredano - - - - -	Gio. Bellini - - -	1844
190	Jewish Rabbi - - - - -	Rembrandt - - -	—
191	Christ and St. John - - - - -	Guido - - -	—
192	Own Portrait - - - - -	Gerard Dow - - -	—
193	Lot - - - - -	Guido - - -	—
194	Judgment of Paris - - - - -	Rubens - - -	—
195	A Medical Professor - - - - -	Unknown - - -	1845
196	Susannah - - - - -	Guido - - -	—
197	Boar Hunt - - - - -	Velazquez - - -	1846
198	St. Anthony - - - - -	An. Carracci - - -	—
213	Vision of a Knight - - - - -	Sanzio - - -	1847
221	Own Portrait - - - - -	Rembrandt - - -	1851
222	Man's Portrait - - - - -	J. Van Eyck - - -	—
224	Tribute Money - - - - -	Titian - - -	1852
230	Franciscan Monk - - - - -	Zurbaran - - -	1853
232	Adoration of the Shepherds - - -	Velazquez - - -	—
234	Warrior adoring the Infant Christ - -	School of Gio. Bellini -	—
246	Madonna and Child - - - - -	Pacchia - - -	1854
247	Ecoe Homo - - - - -	Matteo di Giovanni -	—
248	The Vision of St. Bernard - - -	Fra Filippo Lippi - -	—
245	Man's Portrait - - - - -	Albert Dürer - - -	—
249	Marriage of St. Catherine - - -	Lorenzo di San } Severino - - }	—
260	Three Saints - - - - -	The Meister Von } Liesborn - - }	—
261	Three Saints - - - - -	— - -	—
264	Penitent and Saint - - - - -	Van der Meire - - -	—
266	Pieta - - - - -	Lambert Lombard - -	—
226	The Virgin and Child, with Angels, &c. -	Sandro Botticelli - -	1855
227	St. Jerome, with Saints - - -	Cosimo Rosselli - -	—
268	Adoration of the Magi - - - - -	Paolo Veronese - -	—

## Pictures Purchased—continued.

No.	Subject.	Painter's Name.	When Purchased.
274	The Virgin and Child Enthroned -	Mantegna - -	1855
275	The Virgin and Child -	Botticelli - -	—
276	Two Apostles - - -	Giotto - - -	1856
277	The good Samaritan - - -	Basano - - -	—
278	The Triumph of Julius Caesar -	Rubens - - -	—
279	The Horrors of War - - -	— - -	—
280	Madonna and Child - - -	Giovanni Bellini -	—
281	St. Jerome Reading - - -	Marco Basaiti -	—
282	Glorification of the Virgin -	Lo Spagna - -	—
283	{ Virgin and Child Enthroned; with Saints - - -	{ Benozzo Gozzoli -	—
284	{ Virgin and Child; St. Paul and St. Jerome - - -	{ Bart° Vivarini -	—
285	Virgin and Child - - -	Francesco Morone -	—
286	Virgin and Child Enthroned -	Francesco Tacconi -	—
287	Portrait of Lodovico Martinengo -	Barto Veneziano -	—
288	{ The Virgin adoring the Infant Christ; the Archangel Michael; the Archangel Raphael and Tobias - - -	{ Pietro Perugino -	—
290	A Man's Portrait - - -	J. Van Eyck - -	1857
291	Portrait of a Lady - - -	Lucas Cranach -	—
292	Martyrdom of St. Sebastian -	Antonio Pollajuolo -	—
293	The Virgin and Child, with Saints -	Filippino Lippi -	—
294	{ The Family of Darius at the Feet of Alexander - - -	{ Paul Veronese -	—
295	{ "Salvator Mundi," and the Virgin Mary - - -	{ Quintin Matsys -	—
296	The Virgin adoring the Infant Christ -	Antonio Pollajuolo -	—
297	The Nativity, with Saints - -	Il Romanino - -	—
298	Marriage of St. Catherine - -	Borgognone - -	—
564	{ Virgin and Child, with Scenes from the Lives of the Saints - - -	{ Margaritone of Arezzo - - -	—
565	{ The Madonna and Child; Angels adoring - - -	{ Cimabue - - -	—
566	{ The Madonna and Child, St. Dominic and St. Catherine - - -	{ Duccio da Siena -	—
567	Christ on the Cross - - -	{ Segna di Buonaventura -	—
568	Coronation of the Virgin - - -	School of Giotto -	—
569	{ Coronation of the Virgin, with Angels and Saints - - -	{ Andrea Orcagna -	—
570	The Trinity - - -	- - -	—

## Pictures Purchased—continued.

No.	Subject.	Painter's Name.	When Purchased.
571	Angels adoring - - - -	Andrea Orcagna -	1857
572	Angels adoring - - - -		
573	The Nativity - - - -		
574	The Adoration of the Kings - -		
575	The Resurrection of Christ - -		
576	The Three Maries at the Sepulchre -	Taddeo Gaddi -	—
577	The Ascension of Christ - -		
578	The Descent of the Holy Spirit -	Jacopo di Casentino	—
579	The Baptism of Christ, and the Birth and Death of St. John the Baptist		
580	St. John the Evangelist lifted up into Heaven - - - -	Spinello Aretino -	—
581	St. John the Baptist, St. John the Evangelist, and St. James the Greater		
582	The Adoration of the Kings - -	Fra Angelico -	—
583	The Battle of Sant' Egidio, 1416 -	Paolo Uccello -	—
585	Portrait of Isotta da Rimini -	P. della Francesca -	—
586	The Madonna and Child, surrounded by Angels and Saints - -	Fra Filippo Lippi	—
589	The Virgin ; an Angel presenting the Child - - - -		
590	Christ placed in the Tomb - -	Cosimo Tura -	—
591	The Rape of Helen - - - -	Benozzo Gozzoli -	—
592	The Adoration of the Magi - -	Filippino Lippi -	—
593	The Virgin and Child - - - -	Lorenzo di Credi -	—
594	Saints Cosmas and Damianus - -	Emmanuel -	—
184	Portrait of Jeanne D'Archel - -	Antony Moro -	1858
299	Portrait of an Italian Nobleman -	Moretto -	—
300	Infant Christ standing on the Knees of the Virgin - - - -	Giambattista Cima	—
595	Portrait of a Lady - - - -	Battista Zelotti -	—
596	Deposition in the Tomb - - -	Marco Palmezzano	—
597	St. Dominic - - - -	Marco Zoppo -	—
598	St. Francis - - - -	Filippino Lippi -	—
599	Infant Christ asleep on the Lap of the Virgin - - - -	Marco Basaiti -	—
602	Dead Christ - - - -	Carlo Crivelli -	1859
623	Madonna enthroned - - - -	G. da Treviso -	—
624	Infancy of Jupiter - - - -	Giulio Romano -	—
625	St. Bernardino of Siena, &c. - -	Moretto -	—
626	Portrait of a Young Man - - -	Florentine School -	—
627	Landscape, with Waterfall - -	Ruysdael -	—

## Pictures Purchased—continued.

No.	Subject.	Painter's Name.	When Purchased.
628	Landscape, with Waterfall - -	Ruysdael - -	1859
629	Madonna and Child enthroned, &c. -	Lorenzo Costa -	—
630	Do. - - - -	Gregorio Schiavone -	1860
631	Portrait of a Lady - - - -	F. Bissolo - -	—
632	Saint reading - - - -	G. da Santa Croce -	—
633	Saint, with Standard - - - -	— - - -	—
634	Madonna and Infant Christ - -	Cima da Conegliano	—
635	{ Madonna and Child, St. John, and St. Catherine - - - - }	Titian - - -	—
636	Portrait of Ariosto - - - -	— - - -	—
637	Daphnis and Chloe - - - -	Paris Bordone -	—
638	Virgin and Child, with Saints -	Francia - - -	—
639	Christ and the Magdalen in the Garden	Francesco Mantegna	—
640	The Adoration of the Magi - -	Dosso Dossi -	—
641	The Woman taken in Adultery -	Mazzolini - -	—
642	Christ's Agony in the Garden -	Garofalo - -	—
643	{ The Capture of Carthage, and the Continence of Scipio - - - }	Rinaldo Mantovano	—
644	{ The Rape of the Sabines, and the Reconciliation of the Sabines and Romans - - - - }	— - - -	—
645	The Virgin and Child - - - -	Albertinelli -	—
649	The Virgin adoring the Infant Christ	Lorenzo di Credi -	—
649	Portrait of a Boy - - - -	J. da Pontormo -	—
650	Portrait of a Lady - - - -	Angelo Bronzino -	—
651	Venus, Cupid, Folly, and Time -	— - - -	—
652	Charity - - - -	F. del Salviati -	—
653	Portraits of himself and Wife -	Van der Weyden -	—
654	The Magdalen, reading - - - -	— - - -	—
655	Do. - - - -	Bernard Van Orley	—
656	A Man's Portrait - - - -	Jan de Mabuse -	—
657	Portraits of a Man and his Wife -	J. Cornelissen -	—
658	The Death of the Virgin - - -	Martin Schoen -	—
659	Pan and Syrinx - - - -	Rottenhammer -	—
660	A Man's Portrait - - - -	Fr. Clouet - -	—
663	Christ surrounded by Angels, &c. -	Fra Angelico -	—
664	The Entombment of Christ - -	{ Roger Van der Weyden the elder }	—
671	{ Madonna and Child enthroned, with Saints - - - - }	Garofalo - - -	—
665	The Baptism of Christ - - - -	Piero della Francesca	1861
667	St. John the Baptist and other Saints	Fra Filippo Lippi	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When Purchased.
668	The Beato Ferretti - - -	Crivelli - - -	1861
669	St. Sebastian and other Saints - - -	L'Ortolano - - -	—
672	His own portrait - - -	Rembrandt - - -	—
673	"Salvator Mundi" - - -	Antonello da Messina - - -	—
674	Portrait of a Lady - - -	Paris Bordone - - -	—
680	Miraculous Draught of Fishes - - -	Vandyck - - -	—
685	Landscape - - -	Hobbema - - -	1862
686	Madonna and Child enthroned - - -	Memline - - -	—
687	The Sancta Veronica - - -	William of Cologne - - -	—
690	His own Portrait - - -	Andrea del Sarto - - -	—
694	St. Jerome in his Study - - -	Gio. Bellini - - -	—
695	A Monk adoring the infant Christ - - -	Previtali - - -	—
696	Portrait of Marco Barbarigo - - -	G. Van der Meire - - -	—
697	Portrait of a Tailor - - -	G. B. Moroni - - -	—
698	Death of Procris - - -	Piero di Cosimo - - -	—
699	{ Portraits of Agostine and Niccolo } Della Torre - - -	Lorenzo Lotto - - -	—
724	Madonna and Child enthroned - - -	Crivelli - - -	—
700	Madonna and Child with Saints - - -	Lanini - - -	1863
726	Christ's Agony in the Garden - - -	Gio. Bellini - - -	—
727	The Trinità or Trinity - - -	Pesellino - - -	—
728	Madonna and Child - - -	Beltraffio - - -	—
729	Adoration of the Kings - - -	Bramantino - - -	—
734	Portrait of a Milanese Nobleman - - -	A. da Solario - - -	—
732	Canal Scene, Holland - - -	Van der Neer - - -	1864
735	Saint Rock, with the Angel - - -	Paolo Morando - - -	—
736	A Venetian Senator - - -	Bonsignori - - -	—
740	Madonna and Infant Christ - - -	Sassoferrato - - -	—
741	Orlando Muerto - - -	Velasquez - - -	1865
742	Portrait of a Lawyer - - -	Moroni - - -	—
744	Madonna, Infant Christ, and St. John - - -	Sanzio - - -	—
745	Philip IV. of Spain - - -	Velasquez - - -	—
746	Landscape, with ruin - - -	Ruysdael - - -	—
747	St. John and St. Lawrence - - -	Memline - - -	—
748	{ St. Anne, the Virgin, and Infant } Christ - - -	Girolamo dai Libri - - -	—
749	Portrait of the Giusti Family - - -	Niccolo Giolano - - -	—
750	{ Madonna and Child, with the Doge } Gio. Mocenigo, &c. - - -	Vittore Carpaccio - - -	—
751	Madonna and Child - - -	Giovanni Santi - - -	—
752	Madonna and Child, with Angels - - -	Lippo Dalmasio - - -	—



## Pictures Purchased—continued.

No.	Subject.	Painter's Name.	When Purchased.
753	{ Christ and the Disciples going to Emmaus - - - - -	{ Altobello Melone	1865
755	Rhetoric ? - - - - -	{ Melozzo da Forlì	1866
756	Music ? - - - - -	Rembrandt -	—
757	Christ blessing little Children - - - - -	P. della Francesca	—
758	Portrait of a Lady - - - - -	Dom. Veneziano -	1867
766	Head of a Saint - - - - -	—	—
767	Do. - - - - -	Antonio Vivarini -	—
768	St. Peter and St. Jerome - - - - -	Fra Carnovale -	—
769	St. Michael and the Dragon - - - - -	Giovanni Oriolo -	—
770	Portrait of Leonello D'Este - - - - -	Bono of Ferrara -	—
771	St. Jerome in the Desert - - - - -	{ Cosimo Tura -	—
772	Madonna and Child with Saints - - - - -	Van der Goes -	—
773	St. Jerome - - - - -	Rembrandt -	—
774	Madonna and Child with Saints - - - - -	Paolo Morando -	—
775	Portrait of an old Lady - - - - -	P. da San Daniele	—
777	Madonna and Child, &c. - - - - -	A. Borgognone -	—
778	Madonna and Child enthroned - - - - -	Ant. Pollaiuolo -	—
779	{ Family Portraits - - - - -	Botticelli -	—
780	Tobias and the Angel - - - - -	Bouts -	1868
781	Madonna and Child - - - - -	Crivelli -	—
782	Exhumation of St. Hubert - - - - -	Michelangelo -	—
783	Madonna and Child enthroned, &c. - - - - -	P. De Hoogh -	1869
788	The Entombment - - - - -	Van Huysum -	—
790	Dutch House-court - - - - -	Cuyp -	—
794	Fruit and Flowers - - - - -	Bart. Montagna -	—
796	A Man's Portrait - - - - -	{ Marco Marziale -	—
797	Madonna and Child - - - - -	D. Teniers (junr.)	1870
802	Madonna and Child - - - - -	Boccaccino -	—
803	The Circumcision - - - - -	Gio. Bellini -	—
804	{ Madonna and Child enthroned, with Saints - - - - -	Michelangelo -	—
805	Old Woman peeling a pear - - - - -	Cima da Conegliano.	—
806	The Procession to Calvary - - - - -	D. Teniers (junr.)	1871
808	St. Peter Martyr - - - - -	Bakhuizen -	—
809	Madonna and Child, with Angels, &c. - - - - -	Bakhuizen -	—
816	Incredulity of St. Thomas - - - - -	Berchem -	—
817	Château of Teniers - - - - -		
818	Coast Scene - - - - -		
819	Mouth of the Thames - - - - -		
820	Landscape with Ruin - - - - -		

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When Purchased.
821	A Family Portrait - - -	Gonzales Coques -	1871
822	Cows in a Meadow - - -	} A. Cuyp - -	—
823	River Scene - - -		
824	Ruined Castle - - -		
825	Poulterer's Shop - - -	Gerard Dou -	—
826	Landscape, Animals reposing	} K. Dujardin -	—
827	The Ford - - -		
828	Landscape with Cattle - -		
829	Stag Hunt - - -	Jan Hackaert -	—
830	The Avenue - - -	} M. Hobbema -	—
831	Brederode Castle - - -		
832	Water Mills - - -		
833	Forest Scene - - -	} P. De Hoogh -	—
834	Interior, &c. - - -		
835	Court of a House - - -		
836	Landscape - - -	P. De Koninck -	—
837	Hay Harvest - - -	J. Lingelbach -	—
838	The Duet - - -	} G. Metsu -	—
839	The Music Lesson - - -		
840	Lady feeding a Parrot - -		
841	Fish and Poultry Shop -	Frans van Mieris -	—
842	Garden Scene - - -	W. van Mieris -	—
843	Blowing Bubbles - - -	F. Moucheron -	—
844	Maternal Instruction - -	} G. Netscher -	—
845	Lady at a Spinning Wheel -		
846	The Alchymist - - -		
847	Village Scene - - -	} Isaac van Ostade -	—
848	Frost Scene - - -		
849	Landscape with Cattle - -		
850	Man's Portrait - - -	Paul Potter -	—
851	Venus Sleeping - - -	Rembrandt -	—
852	"Château de Paille" - -	Sch. Ricci -	—
853	Triumph of Silenus - - -	} Rubens -	—
854	Forest Scene - - -		
855	Waterfall - - -		
856	The Music Master - - -	J. Ruysdael -	—
857	} The Four Seasons - -	Jan Steen -	—
858		} D. Teniers (junr.) -	—
859			
860			
861	River Scene - - -	}	
862	The Surprise - - -		

## Pictures Purchased—continued.

No.	Subject.	Painter's Name.	When Purchased.
863	Dives, or the Rich Man in-Hell -	D. Teniers (junr.)	1871
864	The Guitar Lesson - - -	Terburg - - -	—
865	Coast Scene - - -	Van de Cappelle -	—
866	Street in Cologne - - -	Van der Heyde -	—
867	Farm Cottage - - -	A. Van de Velde	—
868	The Ford - - -		
869	Frost Scene - - -		
870	Shipping in a Calm - - -		
871	Coast Scene - - -	W. Van de Velde	—
872	Shipping off the Coast - - -		
873	Coast of Scheveningen - - -		
874	A Calm at Sea - - -		
875	A Light Breeze - - -		
876	A Gale - - -	Vandyck - - -	—
877	His own Portrait - - -		
878	Halt of Officers - - -	Philip Wouwerman	—
879	Interior of a Stable - - -		
880	On the Sea Shore - - -		
881	Gathering Faggots - - -		
882	Landscape, with Beggars - - -	J. Wynants - - -	—
883	Landscape, with Figures - - -		
884	Do. - - -	Mantegna - - -	1873
902	Triumph of Scipio - - -	Schiavone - - -	1874
904	Madonna and Infant Christ - - -	Cosimo Tura - - -	—
905	Madonna in Prayer - - -	Carlo Crivelli - - -	—
906	The Madonna in Ecstasy - - -		
907	St. Catherine and Mary Magdalene - - -	P. della Francesca - - -	—
908	The Nativity, Angels adoring - - -	Benvenuto da Siena - - -	—
909	Madonna and Child enthroned - - -	Luca Signorelli - - -	—
910	The Triumph of Chastity - - -	Finturicchio - - -	—
911	The Return of Ulysses to Penelope - - -	Pinturicchio - - -	—
912	The Story of Griselda—The Marriage - - -		
913	Do. The Separation - - -		
914	Do. The Restoration - - -	Sandro Botticelli - - -	—
915	Mars and Venus - - -		
916	Venus reclining - - -	Solario - - -	1875
923	Venetian Senator - - -	Frans Hals - - -	1876
1021	A Woman's Portrait - - -	Moroni - - -	—
1022	An Italian Nobleman - - -		
1023	An Italian Lady - - -		
1024	An Italian Ecclesiastic - - -	Moretto - - -	—
1025	An Italian Nobleman - - -	Savoldo - - -	1878
1031	Mary Magdalene - - -		

## Pictures Purchased—continued.

No.	Subject.	Painter's Name.	When Purchased.
1082	The Agony in the Garden - -	Umbrian School -	1878
1033	The Adoration of the Magi - -	{ Ascribed to }	—
1084	The Nativity - - -	Filippino Lippi }	—
1035	Portrait of a Man - - -	Botticelli - -	—
1086	Portrait - - -	Francia Bigio - -	—
		Unknown - -	—
1041	{ St. Helena: Vision of the Inven- tion of the Cross }	P. Veronese - -	—
1042	The Portrait of a Man - - -	C. Van Hemessen -	—
1048	Portrait of a Cardinal - - -	Italian School -	1879
1062	A Battle - - -	Ferrarese School -	—
1063	Bust Portrait of a Young Man -	Unknown - -	—
1074	A Convivial Party - - -	Dirk Hals - -	—
1075	{ The Virgin and Child with St. Je- rome and St. Francis }	P. Perugino - -	—
1077	A Triptych - - -	A. Borgognone - -	—
1092	The Martyrdom of St. Sebastian -	Zaganelli - -	1880
1093	{ The Virgin and Child with the Infant St. John and an Angel }	L. da Vinci - -	—
1098	The Virgin and Child - - -	B. Montagna - -	1881
1100	A Domestic Group - - -	Pietro Longhi - -	—
1101	{ The Exhibition of a Rhinoceros in an Arena }	Pietro Longhi - -	—
1102	Portrait of the Chevalier Andrea Tron	Pietro Longhi - -	—
1106	The Resurrection of Our Lord -	Francesco Mantegna	—
1108	{ The Virgin and Child, with Saints and Angels }	Fiorenzo di Lorenzo	—
1104	The Annunciation - - -	Gian. di Paolo Manni	—
1105	{ Portrait of the Prothonotary Apos- tolic Juliano }	Lorenzo Lotto - -	—
1107	{ The Crucifixion, with four other Scenes }	Niccolò da Foligno Alunno - -	—
1109	The Marriage of the Virgin - - -	Buonacorso - -	—
1114	The Five Senses (Sight) - - -	{ Gonzales Coques }	1882
1115	Do. (Hearing) - - -		
1116	Do. (Feeling) - - -		
1117	Do. (Smell) - - -		
1118	Do. (Taste) - - -	{ Ercole di Giulio Grandi }	—
1119	{ The Virgin and Child, with St. John the Baptist and St. William }		
1120	St. Jerome in the Desert - - -	Cima da Conegliano	—
1121	Portrait of a Young Man - - -	Venetian School -	—
1122	St. Jerome - - -	Theotocopuli - -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When Purchased.
1123	Venus and Adonis - - -	Venetian School -	1882
1124	The Adoration of the Magi - -	Filippino Lippi -	—
1125	Figures of two of the Seasons -	Andrea Mantegna -	—
1126	The Assumption of the Virgin -	Botticelli -	—
1127	The Last Supper - - -	North Italian School -	—
1128	The Circumcision - - -	Luca Signorelli -	—
1129	Portrait of Philip IV. of Spain -	Velazquez -	—
1130	Christ washing His Disciples' Feet -	Tintoretto -	—
1131	Joseph and his Kindred in Egypt -	Jacopo Carucci -	—
1132	An Interior - - -	H. Steenwyck -	—
1133	The Nativity - - -	Luca Signorelli -	—
1134	The Madonna and Child, attended by Angels.	Liberale da Verona	1883
1135	The Legend of Trajan and the Widow (I.)	} Veronese School	—
1136	The Legend of Trajan and the Widow (II.)		
1137	Portrait of a Boy - - -	I. Van Ostade -	—
1138	The Crucifixion - - -	Andrea del Castagno.	—
1139	The Annunciation - - -	} Duccio di Buoninsegna.	—
1140	Christ healing the Blind - - -		
1141	Portrait of a Young Man - - -	Antonello da Messina.	—
1143	The Procession to Calvary - -	Ridolfo del Ghirlandajo.	—
1144	The Madonna and Child, with Saints	Giov. Ant. Bazzi -	—
1145	Samson and Delilah - - -	Andrea Mantegna	—
1147	Heads of Four Nuns - - -	Ambrogio Lorenzetti.	—
1149	Madonna and Child - - -	Marco d'Oggionno	—
1150	Portrait of a Man - - -	Ascribed to Carucci	—
1151	The Entombment - - -	Early Flemish School.	—
1152	St. John the Baptist - - -	Martino Piazza -	—

**Pictures of Foreign Schools Presented.\***

No.	Subject.	Painter's Name.	By whom Presented.	When.
19	Landscape - - -	Claude - - -	Sir G. Beaumont	1826
40	Landscape, Phocion -	N. Poussin -	—	—
43	Crucifixion - - -	Rembrandt -	—	—
51	Jew Merchant - - -	—	—	—
55	Landscape - - -	Claude - - -	—	—
58	Small Landscape -	—	—	—
61	Ditto - - -	—	—	—
64	Return of the Ark -	S. Bourdon -	—	—
66	Landscape - - -	Rubens - - -	—	—
71	Landscape - - -	Both - - -	—	—
127	View in Venice - -	Canale - - -	—	—
135	Landscape with Ruins -	Canale - - -	Lt-Col. Ollney -	1837
74	Spanish Boy - - -	Murillo - - -	Mr. M. Zachary	1826
26	St. Nicholas - - -	P. Veronese -	British Institution	—
33	Vision of St. Jerome -	Parnigiano -	—	—
46	Peace and War - - -	Rubens - - -	{ The Marquis of Stafford }	1828
147	Cephalus & Aurora -	Ag. Carracci -	Lord Ellesmere -	1837
148	Galatea - - -	Ag. Carracci -	Lord Ellesmere -	—
165	Plague at Ashdod - -	N. Poussin - -	{ The Duke of Northumberland }	1838
166	Capuchin Friar - - -	Rembrandt - -	—	—
167	Adoration of the Kings -	B. Peruzzi - -	Lord Vernon -	1839
172	Christ at Emmanus -	M.da Caravaggio	Lord Vernon -	—
173	Male Portrait - - -	J. Bassano - -	Mr. H. G. Knight	—
174	A Cardinal - - -	C. Maratta - -	—	—
†175	Portrait of John Milton -	Van der Plaas -	Mr. C. Lofft -	1839
1049	The Crucifixion - - {	Westphalian School. }	E. Shipperdson -	1847
215	Saints - - -	Taddeo Gaddi -	W. Coningham -	1848
216	Saints - - -	—	—	—
218	Adoration of the Magi -	B. Peruzzi - -	Mr. E. Higginson	1849
225	Assumption of the Mag- dalen - - -	Giulio Romano -	Lord Overstone	1852
228	Christ driving Money- changers from the Temple - - -	J. Bassano - -	Mr. P. L. Hinds	1852
235	Dead Christ - - -	Spagnoletto -	Mr. D. Barclay	—

\* The Collection of Mr. Robert Vernon, viz., 157 pictures of the British School, presented to the Nation in 1847, will be found in the British School Catalogue.

† This picture has been temporarily removed from the Collection under the National Gallery Loan Act.

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
236	Castle of St. Angelo - -	C. J. Vernet -	Lady Simpkinson	1853
272	An Apostle - -	Pordenone -	Cav. Vallati -	1855
661	A tracing of the Madonna di San Sisto - -	Raphael - -	Colnaghi & Co.	1860
666	The Annunciation - -	Fra Filippo Lippi	Sir C. L. Eastlake	1861
670	A Knight of St. Stephen	Angelo Bronzino	Mr. G. F. Watts	—
679	An Astronomer - -	F. Bol - -	Miss E. A. Benett	1862
701	Coronation of the Virgin	Justus of Padua	Her Majesty -	1863
702	Madonna and Child - -	L'Ingegno - -	—	—
703	Madonna and Child - -	Pinturicchio -	—	—
704	Portrait of Cosmo I. - -	Angelo Bronzino	—	—
705	Three Saints - -	{ Stephen of Cologne - }	—	—
706	{ The Presentation in the Temple - - }	{ Master of the Lyversberg Passion - }	—	—
707	{ St. Peter and St. Dorothy - - }	{ Master of the Cologne Crucifixion }	—	—
708	Madonna and Child - -	{ Margaret Van Eyck - }	—	—
709	Madonna and Child - -	Memling - -	—	—
710	Portrait of an Ecclesiastic	H. Vander Goes	—	—
711	Mater Dolorosa - -	{ Roger Van der Weyden (junr.) }	—	—
712	"Ecce Homo" - -	—	—	—
713	{ Madonna and Child in a garden - - }	Jan Mostert -	Her Majesty -	1863
714	{ Mother and Child in a landscape - - }	C. Engelbertsz -	—	—
715	{ The Crucifixion, with St. John and the four Maries - - }	J. de Patinir -	—	—
716	{ St. Christopher carry- ing the Infant Christ - - }	—	—	—
717	St. John in Patmos - -	—	—	—
718	{ The Crucifixion, with St. John and the Virgin, &c. - - }	Hendrik de Bles	—	—
719	The Magdalen - -	—	—	—
720	{ The Holy Family at a Fountain - - }	Schoorel - -	—	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
721	Portrait of a Lady, Head	Schoorel - -	Her Majesty -	1863
722	Portrait of a Lady, Bust	Sigmund Holbein	—	—
739	The Annunciation -	Crivelli - -	Lord Taunton -	1864
776	St. Anthony and St. George	Pisano of Verona	Lady Eastlake -	1867
798	Cardinal Richelieu -	P. De Champaigne	Mr. A. W. Franks	1869
807	{ Madonna and Child enthroned, &c. - }	Crivelli - - {	{ The Marchioness of Westminster }	1870
811	Forest Scene - -	Salvator Rosa -	Mr. Wynn Ellis	1870
812	Death of Peter Martyr -	Gio. Bellini -	Lady Eastlake -	—
896	The Peace of Münster -	Terburg - -	{ Sir Richard Wallace, Bart. }	1871
903	Cardinal Fleury - -	Rigaud - -	Mrs. Charles Fox	1874
924	Interior of a Church -	Pieter Neefs -	Mr. H. Howorth	1875
1090	Pan and Syrinx -	F. Boucher -	Mrs. R. Hollond	1880
1094	Portrait of a Man -	Ascribed to Sir A. Mor.	Trustees of the British Museum	1880
1095	Portrait of Anna Maria Schurmann	Jan Lievens -	—	—
1096	A Hunting Scene -	Weenix -	—	—
1113	A Legendary Subject -	P. Lorenzetti -	Mr. C. F. Murray	1882
1148	Christ at the Column -	Velazquez -	Sir John Savile	1883
		.	Lumley, K.C.B.	



**Pictures of Foreign Schools Bequeathed.**

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
4	Holy Family - - -	Titian - - -	Rev. W. H. Carr	1831
6	Landscape - - -	Claude - - -	_____	—
8	A Dream - - -	Michelangelo - - -	_____	—
11	St. Jerome - - -	Guido - - -	_____	—
16	St. George - - -	Tintoretto - - -	_____	—
17	Holy Family - - -	A. del Sarto - - -	_____	—
18	Christ and the Pharisees - - -	B. Luini - - -	_____	—
20	Ippolito de' Medici and Sebastiano del Piombo }	Seb. del Piombo - - -	_____	—
21	Portrait of a Lady - - -	Cristoforo Allori - - -	_____	—
22	Dead Christ - - -	Guercino - - -	_____	—
24	Giulia Gonzaga - - -	S. del Piombo - - -	_____	—
29	Holy Family - - -	Barocci - - -	_____	—
41	Death of Peter Martyr - - -	Giorgione - - -	_____	—
43	Tobias and the Angel - - -	Domenichino - - -	_____	—
54	Woman Bathing - - -	Rembrandt - - -	_____	—
56	Landscape - - -	An. Carracci - - -	_____	—
57	St. Bavon - - -	Rubens - - -	_____	—
63	Landscape - - -	An. Carracci - - -	_____	—
68	Landscape - - -	G. Poussin - - -	_____	—
69	St. John Preaching - - -	P. F. Mola - - -	_____	—
72	Tobias and the Angel - - -	Rembrandt - - -	_____	—
73	Conversion of St. Paul - - -	Ercole da Ferrara - - -	_____	—
75	Landscape - - -	Domenichino - - -	_____	—
77	Stoning of Stephen - - -	_____	_____	—
81	Vision of St. Augustin - - -	Garofalo - - -	_____	—
82	Holy Family - - -	Mazzolini - - -	_____	—
85	St. Jerome - - -	Domenichino - - -	_____	—
91	Sleeping Venus - - -	N. Poussin - - -	_____	—
93	Silenus - - -	An. Carracci - - -	_____	—
95	Landscape - - -	G. Poussin - - -	_____	—
97	Rape of Europa - - -	P. Veronese - - -	_____	—
98	L'Arícia - - -	G. Poussin - - -	_____	—
65	Cephalus & Aurora - - -	N. Poussin - - -	G. J. Cholmondeley	—
39	Nursing of Bacchus - - -	_____	_____	—
170	Cornelia - - -	Padovanino - - -	Lt. Col. Ollney	1837
101	Infancy - - -	Lancet - - -	_____	—
102	Youth - - -	_____	_____	—
103	Manhood - - -	_____	_____	—
104	Age - - -	_____	_____	—
138	Ruins and Figures - - -	Panini - - -	_____	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
148	Portrait of a Lady -	Van der Helst -	Lt. Col. Ollney	1837
149	A Calm - - -	Van de Velde -	Lord Farnborough	1838
150	A Gale - - -	—	—	—
151	Leda - - -	P. F. Mola -	—	—
152	Landscape - - -	Van der Neer -	—	—
153	The Cradle - - -	Maas -	—	—
154	A Music Party - -	D. Teniers (junr.)	—	—
155	The Misers - - -	—	—	—
156	Study of Horses -	Vandyck - -	Lord Farnborough	1838
157	Landscape - - -	Rubens -	—	—
158	Boors Regaling - -	D. Teniers (junr.)	—	—
159	Dutch Housewife -	Maas -	—	—
160	Riposo - - -	P. F. Mola -	—	—
161	Landscape - - -	G. Poussin -	—	—
163	View in Venice - -	Canale - -	—	—
125	Izaak Walton - - -	Huysman -	Rev. Dr. Hawes	—
199	Lesbia - - -	Schalcken -	Mr. R. Simmons	1846
200	Madonna - - -	Sassoferrato -	—	—
202	Domestic Poultry -	Hondecoeter -	—	—
204	A Gale - - -	Bakhuizen -	—	—
205	Itinerant Musicians	Dietrich -	—	—
206	Head of a Girl - -	Greuze - -	—	—
207	The Idle Servant -	Maas -	—	—
209	Landscape with Figures {	Both and } Poelenburg - }	—	—
210	View in Venice - -	Guardi -	—	—
211	A Battle - - -	Hnchtenburg -	—	—
212	Merchant and Clerk -	De Keyser -	—	—
214	Coronation of the Virgin	Guido - -	Mr. W. Wells -	1847
223	A Gale - - -	Bakhuizen -	Mr. C. L. Bredel	1851
237	Portrait of a Girl -	Rembrandt -	Lord Colborne	1854
238	Dead Game, &c. - -	Weeninix -	—	—
239	Landscape, Moonlight -	Van der Neer -	—	—
240	Crossing the Ford -	Berchem -	—	—
242	Players at Tric-trac -	D. Teniers (junr.)	—	—
243	A Man's Portrait -	Rembrandt -	—	—
244	A Shepherd - - -	Spagnoletto -	—	—
269	A Knight in Armour -	Giorgione -	Mr. S. Rogers	1855
270	'Noli Me Tangere' -	Titian - -	—	—
271	'Ecce Homo' - - -	Guido - -	—	—
289	The Night Watch -	Rembrandt -	Rev. T. Halford	1857
600	The Blind Beggar -	Dyckmans -	Miss Jane Clarke	1859

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
691	Ecce Homo - -	Lo Spagna -	Sir W. Moore	1862
692	St. Ugo - - -	Lodovico da Parma - }	—	—
693	St. Catherine - -	Pinturicchio -	—	—
737	Landscape with Water-fall.	Ruysdael -	J. M. Oppenheim	1864
738	An Incident in a Battle	Chs. Tschaggeny	—	—
895	Francesco Ferrucci -	Lorenzo Costa -	Sir A. Sterling	1871
901	Wooded Landscape -	Jan Looten -	Mrs. J. H. Jewer	1873
920	Orpheus - - -	Roelandt Savery	Mr. S. J. Ainsley	1874
927	Angel Adoring - -	Filippino Lippi(?)	Mr. Wynn Ellis	1876
928	Apollo and Daphne -	A. Pollajuolo -	—	—
929	Madonna and Child -	After Raphael -	—	—
930	The Garden of Love - {	School of Giorgione - - }	—	—
931	The Magdalen laying aside her Jewels - }	Paul Veronese -	—	—
932	A Man's Portrait -	Italian School -	—	—
933	Child with Dove -	Padovanino -	—	—
934	Madonna and Child -	Carlo Dolei -	—	—
935	River Scene - -	Salvator Rosa -	—	—
936	Teatro Farnese, Parma	Ferd. Bibiena -	—	—
937	Scuola di San Rocco - {	Antonio Canale and Tiepolo - }	—	—
938	Regatta on the Grand Canal - - - }	Canale - -	—	—
939	Piazzetta of St. Mark -	—	—	—
940	The Ducal Palace -	—	—	—
941	The Grimani Palace -	—	—	—
942	Eton College -	—	—	—
943	His own Portrait -	Memlinc -	—	—
944	Two Bankers or Usurers in their office.	{ Marinus van Romerswale }	—	—
945	Madonna and Child with Nun - - }	Patinir - -	—	—
946	A Man's Portrait -	Mabuse - -	—	—
947	A Man's Portrait -	Unknown - -	—	—
948	Landscape - - -	Rubens - -	—	—
949	Rocky Landscape -	D. Teniers (senr.)	—	—
950	The Conversation -	—	—	—
951	Playing at Bowls -	—	—	—
952	A Village Fête -	D. Teniers (junr.)	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
953	The Toper - - -	D. Teniers (junr.)	Mr. Wynn Ellis	1876
954	Woody Landscape -	Corn. Huysman	—	—
955	A Ruin, Women Bathing	Poelenburg -	—	—
956	Rocky Landscape -	J. Both - -	—	—
957	Cattle and Figures -	—	—	—
958	Outside Rome - -	—	—	—
959	River Scene - - -	J. Both - -	—	—
960	Landscape, Windmills -	A. Cuyp - -	—	—
961	Milking Time, Dort -	—	—	—
962	Cattle and Figures, Dort	—	—	—
963	Frozen River - - -	J. Van Ostade -	—	—
964	River Scene - - -	Van de Cappelle	—	—
965	River Scene, with Barge	—	—	—
966	Shipping, Vessel saluting	—	—	—
967	Sailing Boats, with Barge	—	—	—
968	His Wife's Portrait -	Gerard Dou -	—	—
969	A Frozen River - -	A. Van der Neer	—	—
970	The Drowsy Landlady -	Metsu - -	—	—
971	Hilly Country - - -	Wynants - -	—	—
972	Dead Trees - - -	—	—	—
973	Sandbank with Bathers	—	—	—
974	View of the Scheldt -	De Koninck -	—	—
975	Stag Hunt - - -	Wouwerman -	—	—
976	Battle Scene - - -	—	—	—
977	Ships at Anchor - -	W. Van de Velde	—	—
978	Shipping, Vessels saluting - - }	—	—	—
979	A Stiff Breeze - - -	—	—	—
980	A Calm, Vessels saluting	—	—	—
981	A Storm at Sea - - -	—	—	—
982	Forest Scene - - -	A. Van de Velde	—	—
983	Bay Horse, Cow, &c. -	—	—	—
984	Cattle - - -	—	—	—
985	Sheep and Goats - -	Dujardin - -	—	—
986	Watermills - - -	Ruysdael - -	—	—
987	Rocky Landscape with } Torrent - - - }	—	—	—
988	An Old Oak - - -	—	—	—
989	Watermills and } Bleaching Ground - }	—	—	—
990	A Flat Wooded Country	—	—	—
991	Landscape, with Fallen } Tree - - - }	—	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
992	Gothic and Classic Buildings - }	Van der Heyde	Mr. Wynn Ellis	1876
993	Landscape, with Cattle -	—	—	—
994	Street in a Town -	—	—	—
995	Woody Landscape with Cottages - }	Hobbema -	—	—
996	Castle on a Hill -	—	—	—
997	Old Woman Scouring a Kettle - - }	Schalcken -	—	—
998	The Duet - - -	—	—	—
999	Candle Light - -	—	—	—
1000	Shipping - - -	Bakhuizen -	—	—
1001	Flower Piece - -	Van Huysum -	—	—
1002	Flower Piece - -	Walscappelle -	—	—
1003	Dead Birds - -	Jan Fyt -	—	—
1004	Mountainous Landscape -	Berchem -	—	—
1005	Ploughing - - -	—	—	—
1006	Cattle and Figures -	—	—	—
1007	Rocky Landscape -	Jan Wils -	—	—
1008	Stag Hunt - - -	Peter Potter -	—	—
1009	An Old Grey Hunter -	Paul Potter -	—	—
1010	Architecture of the Renaissance - - }	Dirk van Deelen	—	—
1011	Portrait of a Lady -	Gonzales Coques	—	—
1012	A Man's Portrait -	Unknown -	—	—
1013	Geese and Ducks -	Hondekoeter -	—	—
1014	Martyrdom of St. Lawrence - - }	Elzheimer -	—	—
1015	Fruit and Flower -	Jan Van Os -	—	—
1016	Girl Feeding a Parrot -	Sir P. Lely -	—	—
1017	A Hilly Woody Landscape, with Figures - }	Unknown -	—	—
1018	Classical Landscape -	Claude -	—	—
1019	Head of a Girl - -	Greuze -	—	—
1020	Girl with an Apple -	—	—	—
1045	{ A Canon and his Patron Saints - }	G. David -	{ Mr. W. Benoni } White - }	1878
1047	A Family Group -	Lotto -	The Misses Solly	1879
1050	A Sea-piece - -	Bakhuizen -	—	—
1051	Our Lord, St. Thomas, and St. Anthony of Padua - - }	Umbrian School	—	—
1052	Portrait of a Young Man -	Milanese School	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
1053	Interior of a Church -	De Witte - -	The Misses Solly	1879
1054	View in Venice - -	Guardi - -	Mr. J. Henderson	—
1055	Boers at Cards - -	Sorgh - -	—	—
1056	Group of Two Figures Drinking. }	—	—	—
1057	A Landscape - }	Vernet - -	—	—
1058	On the Canal Reggio, Venice. }	Canale - -	—	—
1059	San Pietro in Castello, Venice. }	—	—	—
1060	Two Vedettes on the Watch. }	Wouwerman -	—	—
1061	View in the neighbourhood of Delft }	Egbert van der Poel.	—	—
1078	The Deposition from the Cross. }	Early Flemish School.	Mrs. J. H. Green	1880
1079	The Adoration of the Kings. }	—	—	—
1080	The Head of St. John the Baptist. }	School of the Lower Rhine.	—	—
1081	Portrait of a Man in an attitude of Prayer }	Early Flemish School.	—	—
1082	The Visit of the Virgin to St. Elizabeth - }	—	—	—
1083	Christ crowned with Thorns - }	—	—	—
1084	The Flight into Egypt - }	Patinir - -	—	—
1085	The Virgin and Child with other figures - }	School of the Lower Rhine.	—	—
1086	Christ appearing to the Virgin Mary (?) - }	Early Flemish School.	—	—
1087	The mocking of Christ }	Early German School.	—	—
1088	The Crucifixion - }	German School	—	—
1089	The Virgin and Child with St. Elizabeth - }	Early Flemish School.	—	—
1154	A Young Girl carrying a Lamb.	Greuze - -	Madame M. de Mohl	1883

# SCULPTURES

## IN THE

# NATIONAL GALLERY.

SIR DAVID WILKIE, R.A.\* Statue, in marble, by Samuel Joseph. Presented to the National Gallery by an association of gentlemen in 1844.

THETIS AND HER NYMPHS, RISING FROM THE SEA, TO CONDOLE WITH ACHILLES ON THE LOSS OF PATROCLUS. Alto relievo in marble, by Thomas Banks, R.A. Presented to the National Gallery in 1845 by the sculptor's daughter, Mrs. Forster.

WILLIAM MULREADY, R.A. Bust, in marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1866.

BUST OF THOMAS STOTHARD, R.A., marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1868.

BUST OF MR. ROBERT VERNON, by W. Behnes. Presented to the National Gallery by Her Majesty the Queen, H.R.H. the Prince Consort, and the noblemen and gentlemen whose names are inscribed on the pedestal.

BUST OF NAPOLEON I., Bronze. Bequeathed by P. C. Crespigny, Esq., in 1851.

BUST OF MR. WYNN ELLIS. Presented by his nephew, Mr. H. Churchill, in 1878.

BUST OF WILLIAM BEWICK the painter (1795-1866),\* by John Gibson, R.A. Bequeathed by his widow, Mrs. Bewick, in 1871.

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### *Vernon Marbles.*

1. HYLAS AND THE WATER NYMPHS. A group in marble, executed in Rome, by John Gibson, R.A., *b.* 1791, *d.* 1866.

2. BUST OF THE MARQUIS OF WELLESLEY, Governor-General of India, by John Bacon, R.A., *b.* 1740, *d.* 1799.

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\* See the "Life and Letters of William Bewick, artist," edited by Thomas Landseer, A.R.A. 2 vols. London: Hurst and Blackett.

3. BUST OF SIR WALTER SCOTT, Bart., by Sir Francis Chantrey, R.A., *b.* 1782, *d.* 1841.

4. BUST OF THE RIGHT HONOURABLE GEORGE CANNING, after Nollekens, by E. H. Baily, R.A., *b.* 1788, *d.* 1867.

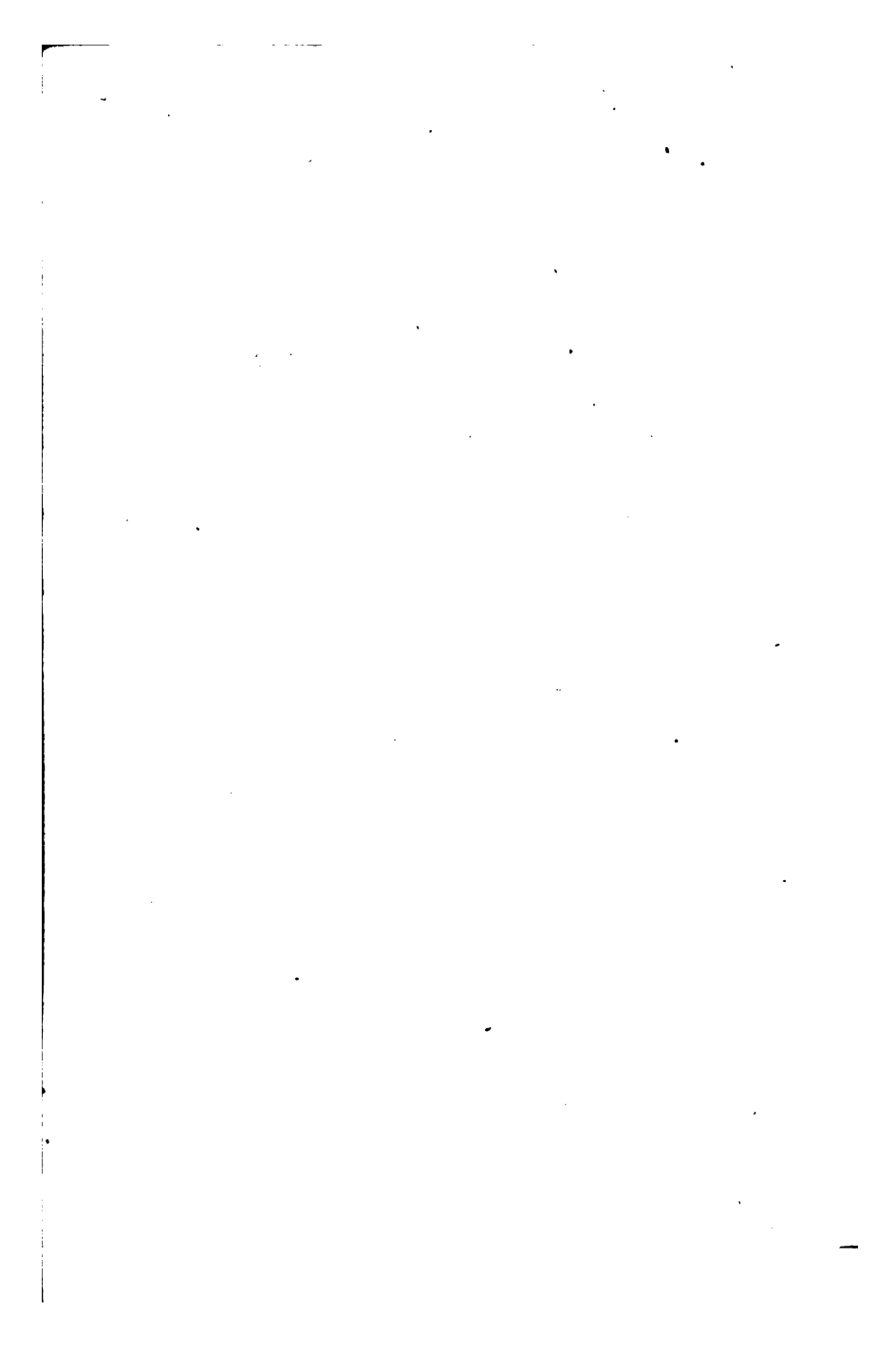
5. BUST OF SIR ISAAC NEWTON, after Roubilliac, by E. H. Baily, R.A.

6. BUST OF DR. SAMUEL JOHNSON, from a cast in the possession of the sculptor, by E. H. Baily, R.A.

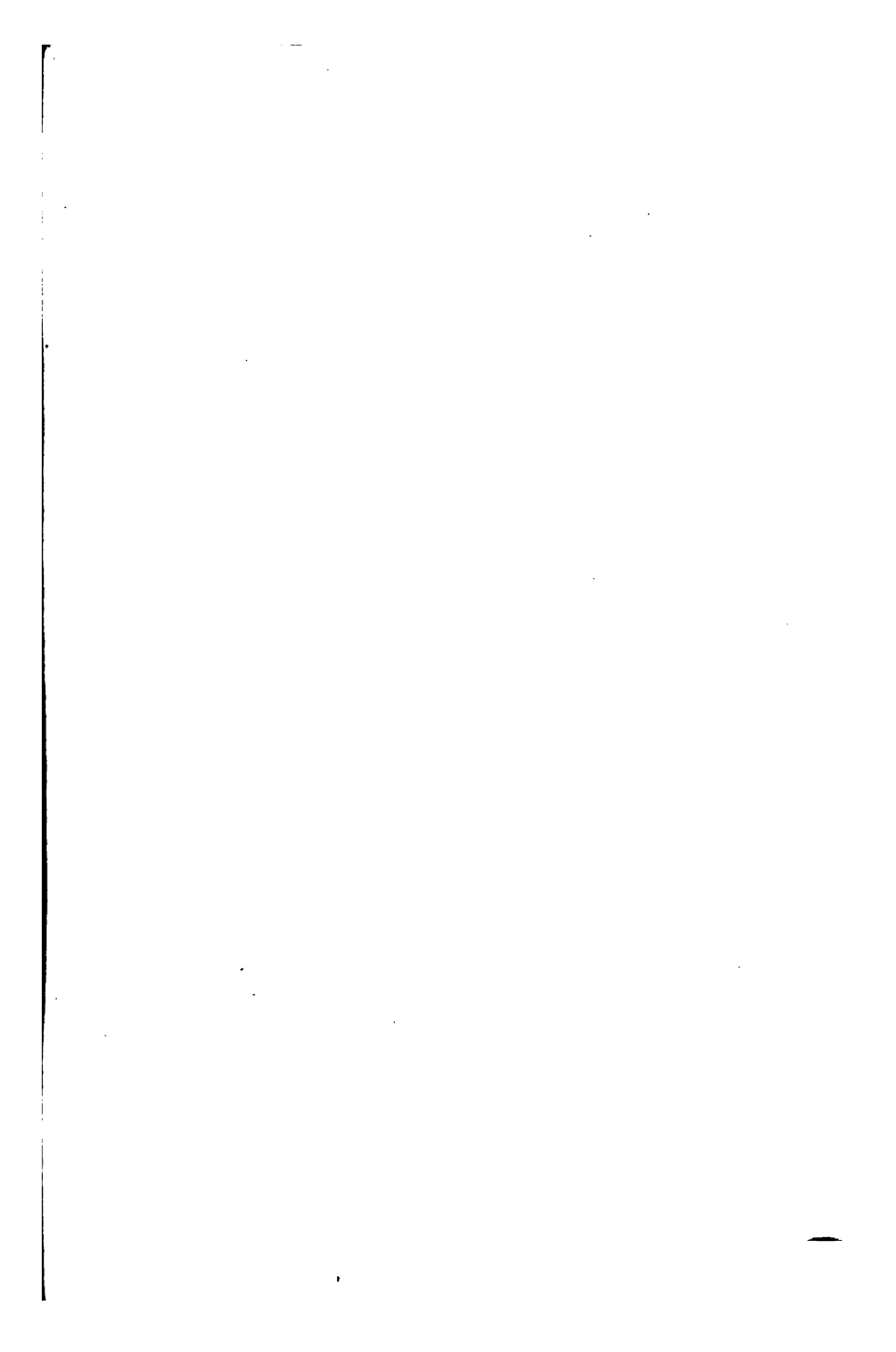
7. BUST OF THE DUKE OF WELLINGTON, after Nollekens, by E. H. Baily, R.A.

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